H. G. Murphy
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CATALOGUE

OF THE

MUSEUM

OF

LONDON ANTIQUITIES

COLLECTED BY, AND THE PROPERTY OF,

CHARLES ROACH SMITH,

HONORARY MEMBER OF THE ROYAL SOCIETY OF LITERATURE; OF THE NUMISMATIC SOCIETY OF LONDON; OF THE SOCIETIES OF ANTIQUARIES OF NEWCASTLE-UPON-TYNE AND OF SCOTLAND; FELLOW OF THE ROYAL SOCIETY OF ANTIQUARIES OF THE NORTH; MEMBER OF THE SOCIETIES OF ANTIQUARIES OF FRANCE, OF NORMANDY, OF PICARDY, OF THE WEST, OF THE MORINI; MEMBER OF THE SOCIETY OF EMULATION OF ABBEVILLE; HONORARY MEMBER OF THE ARCHÆOLOGICAL SOCIETIES OF MADRID, WIESBADEN, MAYENCE, TREVES, CHESTER, CHESHIRE AND LANCASHIRE, SUFFOLK, SURREY, ETC., ETC.

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M.DCCC.LIV.

T. RICHARDS, 37, GREAT QUEEN STREET.

PREFACE.

The antiquities catalogued in the following pages were collected during the progress of the recent extensive alterations made in the city of London, for the purpose of widening the old, and making new streets; and also for improving the sewerage. Simultaneously, the bed of the Thames, near London Bridge, was deepened; from this latter source were obtained the bronze statuettes, many of the coins, and some other objects.

The collection has been formed under circumstances entirely accidental. When the lines of new streets were excavated,—when the old sewers were deepened and widened,—and when new ones were made, the labourers had a defined task-work to perform, to which they were rigidly restricted: their operations were limited to a certain width and depth,

beyond which they were forbidden to wander. As, in most districts, they penetrated through the layers of earth, composed of *débris* of the middle ages, down to the soil which marked the level of the Roman city, it was to be anticipated that many curious and valuable remains of antiquity would be brought to light. But the workmen were ignorant of everything but their duty; and the question of the preservation of antiquities never suggested itself to Committees of City Improvements, and Commissioners of Sewers. Thus the workmen were left to themselves and to their work; if they found things they could sell, they sold them; if they fell in with foundations of buildings, with hypocausts, and with pavements, they grubbed them up. Considering the vast extent of ground excavated, the number of years through which the excavations have been carried on, and the many hundreds of workmen constantly employed, it must be conceded at once that many valuable remains of ancient art have been discovered and destroyed, or abstracted and lost. Everybody who has watched the sinking of a shaft, or the digging of a well, in the city of London, will be convinced of the truth of this assertion. The portion which I obtained would also, by this time, have perished or passed away, had I not bestowed incessant personal exertion and solicitude

in watching the works and encouraging the labourers, by the most persuasive of all arguments, to preserve, and also to understand what to preserve.

These facts will indicate under what circumstances the collection was got together: it is necessary that they be borne in mind. They will serve to explain its peculiar character, and shew why, in cataloguing its contents, I have been forced to confine myself to scanty descriptions in noticing many objects which, from their intrinsic interest, seem to demand or provoke an elaborate dissertation. The Museum formed itself out of a series of accidents, which compelled me to receive objects as they presented themselves; and the Catalogue is restricted closely to the various objects which comprise the London collection. The introduction of matters for comparison and illustration I have been forced to dispense with, in order to preserve the local feature, and to avoid swelling the list to an expensive and voluminous work. Still, in the form in which it thus necessarily appears, I trust it will be found not altogether useless to the archæologist and to the historical student.

I have said that my Museum contains but a portion of the antiquities found in London. Before I became a resident in the city, excavations for the approaches to New London Bridge led to the dis-

covery of vast numbers of objects, more or less curious and valuable, none of which were made available for any scientific purpose. In making the coffer dams for the new bridge, a jet of water threw up a large quantity of angels of Henry VII and Henry VIII, and half sovereigns of Henry VIII, which were seized upon directly, ostensibly and avowedly, for the Corporation: but where they now are nobody can tell.[1] Subsequently, during the excavations before referred to, four large collections of antiquities, exclusive of my own, were formed. Three of these have already been scattered by auction. Two were previously offered, to my knowledge and chiefly at my suggestion, to the Corporation: but the overtures were unsuccessful.

It has ever been my wish to protect from a similar calamitous fate the city antiquities which I have been enabled to gather together; and the present Catalogue is a result of that feeling. It will, I trust, shew I am rendering an account of my self-imposed stewardship; and that in collecting, I have only endeavoured to provide materials to illustrate the early history of the metropolis; and have, in no way, been instigated

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[1] My informant is Mr. Harry Cureton, the well known and respectable coin dealer, who was present.

by mere fancy or caprice. Neither have I, as on one public occasion it has been inconsiderately, or without regard to truth, asserted, in any way hindered the Corporation from forming,—what it was their duty to have formed,—a Museum of London Antiquities. On the contrary; I have in vain urged on their consideration this important question; and have repeatedly endeavoured to induce them to save and secure many important remains, which, in consequence of their apathy, are lost for ever.

The Museum has been, and is, open to the archæological student; and I am gratified in seeing it has been made useful to some of our best antiquarian and historical writers.

What its ultimate destination may be, it is out of my power to say; but I shall endeavour to preserve it intact and entire; and whether it may remain private, or become public property, its integrity is best ensured in the reference and verification afforded by the Catalogue.

C. ROACH SMITH.

5, Liverpool Street, Finsbury Circus.
April 24th, 1854.

ERRATA.

Page 12, line 5: for expositis, read "expositos."
— 18, ,, 3: for *la*, read "*le*."
— 67, ,, 32: for caligatos, "caligas, tot."

DISCOVERED AT [illegible] MARBLE, CITY

CATALOGUE.

ROMAN.

SCULPTURE.

1. Plate I. FIGURE in coarse Oolitic Limestone, twenty-six inches in height; it is broken at the knees, and at the elbow of the left arm. It represents a youthful personage with long and curling hair, dressed in the Phrygian cap, and a *pallium*, or cloak, fastened by a fibula upon the right shoulder over a tunic and waist-band; the left hand holds a bow. The design and treatment of this figure are good, and the drapery is graceful; the right arm, however, is rather disproportionately thick. It is probably of provincial workmanship, and is of a better style of art than most of the comparatively few examples of sculptured figures which are known to have been executed in this country, or than those which, from the nature of the material, and from other circumstances, are presumed of native manufactory. It may be classed, as equal in merit, with the statues in the Duke of Bedford's collection, discovered a few years since by the late Mr. E. T. Artis, F.S.A., in Bedford Purlieus, which are of the compact oolite of the immediate neighbourhood, and with the Colchester sphinx, in sandstone.

It was found in Bevis Marks, and, having been carried away, by people in the employ of the Commissioners of Sewers, beyond the precincts of the city, was about to be sent to a remote part of the country, but, fortunately, I heard of the discovery, and recovered it.

2. THE FACE, AND PART OF THE HEAD, OF AN ADULT MALE FIGURE, of life size, in sandstone, of inferior workmanship. It probably belonged to a sepulchral monument.

3. GROUP OF THREE DRAPED FEMALE FIGURES, standing in a row, the heads and feet wanting; in marble, measuring fourteen inches by ten, and three inches in width. It may be considered to be a representation of the *Deæ Matres*, although that mythic triad is almost always personified in a sitting posture. See *Collectanea Antiqua*, vol. i, plate XLVII, and page 136, *et seq.* for an etching of a fine fragment of these goddesses found in Crutched Friars, and for references to examples found on the Continent.

4. FRAGMENT IN GREEN SANDSTONE, WITH A TRELLIS PATTERN, AND LEAVES AND FRUIT. It appears to have formed part of the decorations of a sepulchral monument, and was taken from the foundations of a Roman wall in Thames Street. *Col. Ant.*, plate XLVIII B, fig. 3.

5. ORNAMENTAL VASE, in a compact limestone, ten inches in height, surrounded, near the rim, with an elegantly arranged band of drapery. It is broken, and at some early period had been used among building materials in the construction of a wall.

6. FRAGMENTS OF WHITE MARBLE FLUTED SLABS, one-and-a-half inches thick. See *Col. Ant.*, vol. i, plate XLVIII B, fig. 1. They are portions of pilasters, and have decorated buildings probably of some public kind. Similar fragments have been found in several places in the city of London worked into Roman walls. The discovery of such objects in walls which unquestionably belong to the Roman period, prove a violent destruction of at least considerable portions of Roman London at a comparatively early time. Excavations in various parts of the city have shewn that the remains of buildings of considerable magnitude, indicated by the size of hewn and ornamented stones, formed no small part of the foundations of the walls and edifices of the Roman city.

Marble slabs, apparently portions of skirtings or cornices, have

been found at Richborough (see *Antiquities of Richborough*, p. 48), and on the sites of some other Roman stations in this country. Count Caylus, in his *Recueil d'Antiquité*, tom. vi, page 352, states, that M. Carrey discovered, on the banks of the Loire, several ancient quarries of different kinds of marble, and one in particular of white marble. It is known by the name of *Vaudelat*, and is situate at five leagues to the north-east of Moulins-en-Bourbonnois, three leagues from the left bank of the Loire, one league from the river Besue, two from the little town of Donjou, and half a league from the hill of Puy-St.-Ambroise. This quarry, Caylus states, is very abundant; the marble is neither so white nor so fine as that of Carrara, but it possesses the grain, colour, hardness, and, in short, all the qualities of Parian marble. It is probable that this quarry furnished most of the material for the marble statuary and other sculptures in marble discovered in France, and also for the architectural remains found in England, such as those referred to above.

7. TORSO, IN COARSE-GRAINED MARBLE, of a youth or genius, of good workmanship. It was found in Maiden Lane, and bought at the sale of the late Mr. E. B. Price.

8. FRAGMENT OF AN INSCRIBED STONE, apparently part of a sepulchral monument to the memory of a soldier of the twentieth

No. 8.

legion. It was found, about ten years since, by the late Mr. E. B. Price, F.S.A., placed as a stepping-stone in front of the garden of

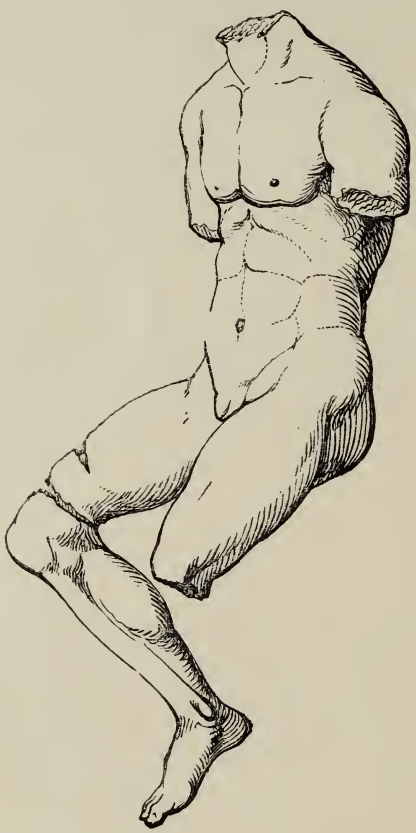
one of the cottages in a field on the eastern side of Maiden Lane, Battle Bridge. Mr. Price could gather no information as to where it came from, but it appeared probable that it was brought from the city, or near it, for building purposes. It is of hard oolitic stone, five inches thick, and twelve in width. A notice of it, by Mr. Price, was published in the *Gentleman's Magazine* for August 1842, with the preceding cut, for the use of which I am indebted to Mr. J. G. Nichols, F.S.A.

9. FRAGMENT of a Sepulchral Inscription on a thin slab of Lias Limestone, found in Cloak Lane, in 1846. *Col. Ant.*, vol. i, plate xlviii a, fig. 2. In this volume of the *Collectanea* I have brought together all the Roman inscriptions discovered in London, excepting one or two recently found.

10. FRAGMENT of a Sepulchral Slab, in Oolite, found in London Wall. Presented, with Nos. 7 and 8, by Mrs. Price.

BRONZES.

11. STATUETTE of Apollo, in bronze, five inches in height, dredged up from the bed of the Thames, near London Bridge. The left hand, and the lower parts of the legs, are wanting; in other respects, the figure is in a fine state of preservation. It is of the highest style of art, and perfectly faultless in design and execution. The countenance, downcast and pensive, exhibits manly grace and feminine beauty. The hair is elaborately worked. Arranged in coiffure towards the forehead, the long tresses are tied with a fillet at the back of the neck, and flow luxuriantly down the back, while a loose ringlet falls over each shoulder. The arm hangs down to its extreme length by the side of the body, and the hand retains a portion of some object, which has, unfortunately, been torn away. The anatomical treatment of the figure is extremely good. It was drawn and engraved by the late Mr. H. Corbould, and forms plate vii, vol. xxviii, of the *Archæologia*.



FRAGMENT OF A STATUETTE, IN BRONZE.

(Size of the original.)

12. STATUETTE OF MERCURY, in bronze, five inches in height, procured from the same spot as the Apollo. It is of the best and chastest design, and of the most finished workmanship. The right hand is wanting; but, with this exception, the figure is perfect, and well preserved. The correct proportions, the dignity of attitude, and beauty of countenance, combine to give this statuette a place by the side of its companion, among the masterpieces of ancient art. The god is represented quite naked, with the exception of a scarf (*chlamys*), which falls gracefully from the left shoulder. The emblematic wings, which are frequently, in figures of Mercury, fixed to the ankles, in this example are interwoven in the clustering curls of the hair. The face is youthful, and full of placid intellectual expression; but it has more of manly character than the Apollo, and the body is altogether more muscular.

It is figured in plate v, vol. xxviii, *Archæologia*.

13. FRAGMENT OF A FIGURE, supposed of Jupiter, eight inches in height; wanting the head and right arm. It is perfectly naked; the attitude, particularly the position of the left arm, resembles that of the Mercury. There is no symbol to identify it as Jupiter, and the reason for so calling it arises from the strong muscular development of the body and limbs; it is possible, therefore, it may be a Mercury. It is quite equal as a work of art to the two preceding statuettes. A circular pedestal, found at the same time, appears to have belonged to it. The right leg of this figure I procured at Barnes from a person who picked it up on the bank of the Thames. The body was dredged up at London Bridge in deepening the river for the steam vessels, and the gravel was taken to Barnes and its neighbourhood to repair the towing-path. In this gravel a considerable quantity of coins, and other small objects, including the leg of this figure, were picked up by the cottagers.

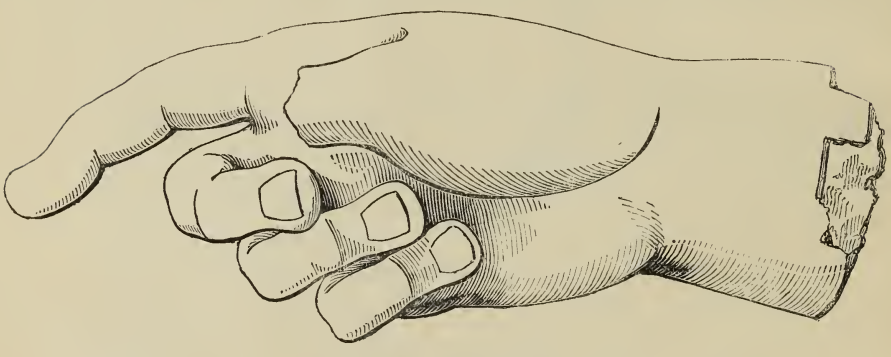
Two other bronze statuettes were found at the same time, and passed into the collection of Mr. John Newman, F.S.A. See *Archæologia*, vol. xxviii.

The mutilation of these figures appears to have been intentional, and was probably effected by the early Christians.

14. PLATE II. This FIGURE, which obviously has also been

purposely broken, appears to have represented a captive, seated, with the arms bound behind the body. It may have formed one of two, bound one on either side of a trophy. It is here engraved for the first time. From the Thames.

15. HAND OF A COLOSSAL BRONZE STATUE, thirteen inches in length, and eleven inches round the wrist. It is well-modelled and cast, and gives us a high notion of the perfection to which the Romans carried the art of founding metal statues. From Pliny (*Hist. Nat.* lib. xxxiv, c. VII et VIII), we learn many interesting particulars of the eminent workers in brass, in his own and in earlier times. Among the former was Zenodorus, who exercised his art in Gaul, and made a colossal statue of Mercury for the capital city of the Arverni, whose territories were the districts of



No. 15. Length, 13 inches.

the modern Auvergne. The remains of bronze statues which have been found in France and England, show that the chief cities of the northern provinces were enriched and ornamented with these costly and imposing works of art. From the value of the material comparatively few examples have come down to our own times. In England we may draw attention to the head of Hadrian, found in the Thames,[1] and now in the British Museum; the hand, here for the first time engraved; the head of Apollo, found at Bath, and a fragment, of good workmanship, of a leg and hoof of a horse,

[1] An engraving of this bust will be found in vol. i of the *Journal* of the British Archæological Association.

nearly life size, found at Lincoln, and preserved in the museum of the Society of Antiquaries. The statue of Apollo, of heroic size, discovered at Lillebonne, and now in the possession of the Messrs. Woodburn, of St. Martin's Lane, is the finest and most perfect example of northern provincial art in this country,[1] and should be secured for the national collection, or rather for that of France, to which it more properly belongs.

16. THIS FIGURE appears to have been seated across a stand, which has also supported the object in front, by means of a leaden fastening, still remaining. The head is well designed and executed. It is remarkable for the peculiar style of the hair and beard; the eyes are of silver. The body is dressed in a tunic, and the upper drapery is disposed so as to give play to the right arm, which is

Actual size. No. 16.

raised, while the left hand supports the circular adjunct, upon which the attention of the figure seems bestowed. The feet are covered with shoes (*calcei*); the left one, being intended to be seen, is open on the instep, the other the artist has not thought fit to be so particular with. It may be often noticed in works of merit, that those portions of figures which do not meet the eye are left rough

[1] An engraving of this statue is being prepared by Mr. J. G. Waller, for vol. iii of the *Collectanea Antiqua*.

and unfinished, as well as carelessly designed; the left hand of this statuette is very disproportionate. It is difficult to understand the original condition of this figure, and the accessory objects which are now wanting. It seems to be intended for an artisan of some kind, at work; it may possibly be an armourer making a shield, or, quite as likely, a baker with a large loaf of bread, and, as one or the other, it may represent a character in some popular drama. The peculiar curls of the head very much resemble those of Juba, king of Mauretania, as they appear on his coins.

17. THIS diminutive piece of art seems, from the perforations through the side and head, to have formed an accessory figure to a group, or it may have been merely an ornament, or possibly a child's toy.

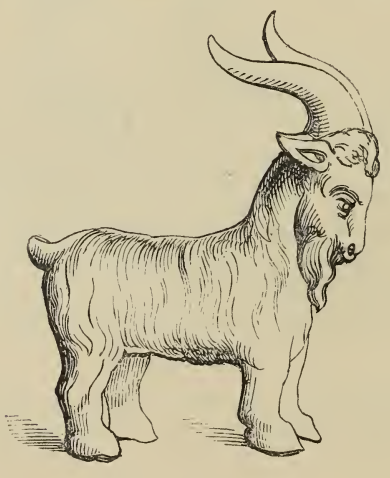
No. 17. Actual size.

18. A SMALL FIGURE OF A HOG, not unlike the representations of that animal upon the Gaulish coins.

19. A MINUTE FIGURE OF A DOG, upon a stand.

20. FIGURE OF AN EAGLE'S HEAD, terminating the handle of a knife.

21. A GOAT, in iron, plated with silver; the workmanship is

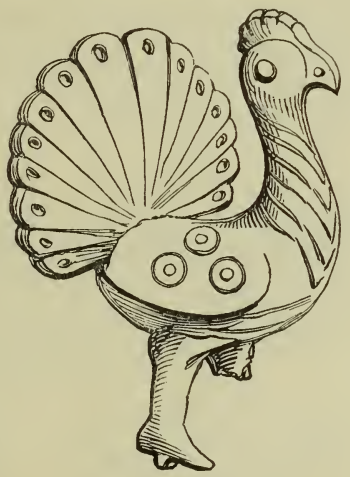


No. 21. Actual size.

fine, and it affords an excellent example of the neat manner in which the ancients coated the baser metals with the more precious. It was found in the Thames.

22. CIRCULAR Plate, with Projecting Boss in the Centre, representing a youthful human head. It has probably been an ornament to a coffer or box. Diameter, one-and-a-half-inch.

23. FIGURE of a Peacock, from the Thames, near London Bridge. The tail, found separated, was in my possession upwards of a twelvemonth before I could form any notion as to what it had been intended for. But, being on the dredging barge one day, I

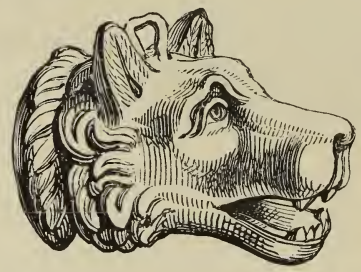


Actual size. No. 23.

saw the body brought to the surface among the gravel, and immediately identified it. I was soon enabled to prove that the pieces actually fitted each other. At the back of the tail is a loop.

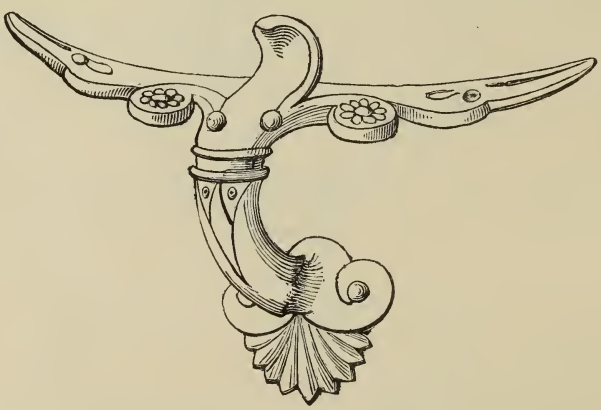
24. HEAD of a Wolf, or Dog, found in a mass of conglomerate in the bed of the Thames, near London Bridge. It was a steelyard weight, and, like most of the weights of this description, has been adjusted with lead, a patch of which is affixed behind the

head. When found, the chain by which it was suspended to the beam still remained on the loop between the ears ; but it was broken off and lost before the head came into my possession. It is of good work, and highly characteristic.



Actual size. No. 24.

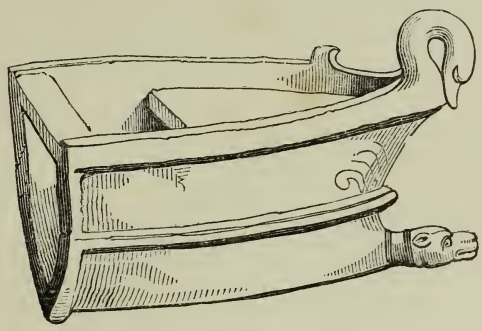
25. A VERY Elegant Handle of a Vase. The upper extremities, which embraced the rim of the vase, represent the heads of birds, the eyes being of silver, as are also the small elevated knobs of the foliage. From the Thames.



No. 25.

26. Fig. 1, Plate iii. PROW of a Galley, probably an *ex voto,* or votive offering, suspended in a temple by some person who had made a prosperous voyage. The ornament at the head was called *cheniscus* (a Greek word), from its resemblance to the head and neck of a goose; at the bottom, just above the keel, projects the *rostrum,* terminating in an animal's head.

Fig. 1.



PROW OF A GALLEY, IN BRONZE.

Fig. 2.

ORNAMENT IN STAMPED COPPER.

27. A BRANCH OF A SHRUB, OR TREE, which, from the fasciculated leaves and cones, seems intended to represent the fir or pine, which was sacred to Cybele, and to Pan. It appears to have been fixed into a stand, probably as an accessory emblem to a statuette. Found at Lothbury.

Actual size. No. 27.

28. A CIRCULAR ORNAMENT (PLATE III, FIG. 2), EMBOSSED WITH A DESIGN OF THE MYSTIC STORY OF ROMULUS AND REMUS SUCKLED BY A WOLF. It is formed of a piece of plain thin metal, in which copper largely predominates, shaped by stamping, and afterwards finished by rude chasing and frosting with a punch, and has been affixed apparently to wood. The birth of the fabled founders of Rome was a favourite subject with the ancient artists. It often occurs on coins as a type, as an ornament on the shields of some of the Roman emperors on the obverses of their coins, and on gems and other works of art. In this instance, the story is more than usually illustrated by the introduction of the

fig tree, the *Rumina ficus* of which Ovid tells us some remains were in existence in his time:—

> Arbor erat: remanent vestigia: quæque vocatur
> Rumina nunc ficus, Romula ficus erat.
> Venit ad expositis (mirum) lupa fœta gemellos.
> . . . . . .
> Constitit, et cauda teneris blanditur alumnis,
> Et fingit lingua corpora bina sua.

Fasti, lib. ii, l. 411.

The bird, no doubt, is intended for that which shared with the wolf the honour of feeding the infant heroes:—

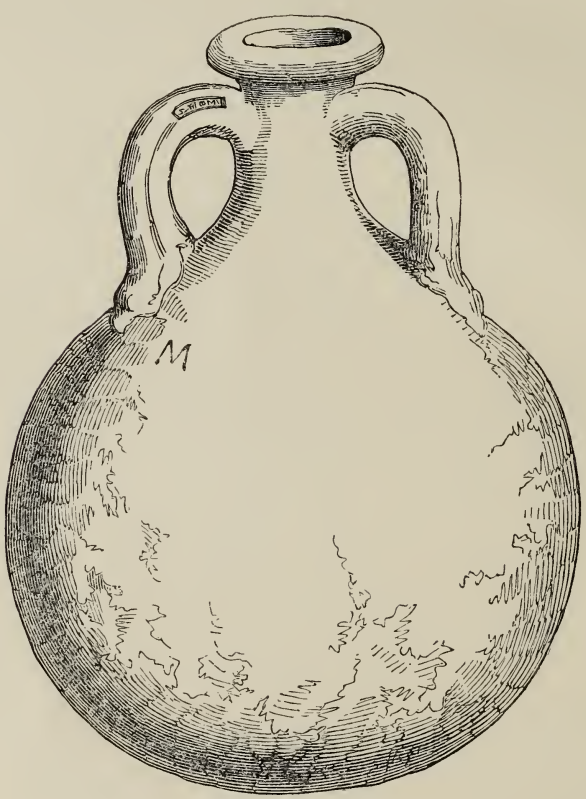
> Lacte quis infantes nescit crevisse ferino,
> Et picum expositis sæpe tulisse cibos?

Fasti, lib. iii, l. 53.

It was found in Moorfields with a thin star-shaped piece of similar metal, perforated in the centre.

29. ORNAMENTED Forceps, eleven-and-a-half inches in length. It is composed of two shanks, which have been united at the top by a moveable joint, on which the two limbs worked much in the same way as the modern tongs. The shanks are serrated on the inside, except at the handle, which, from two apertures opposite each other, would seem to have been furnished with a connecting piece of metal, to make the grasp firmer. Considerable force appears to have been applied in using this instrument, as one of the limbs has been broken and mended. The reparation has been effected in a neat and peculiar manner.

The exterior sides of the forceps are covered with busts of deities and heads of animals. The top of the right limb is surmounted by a bust of Cybele; that of the left, by one of Juno; on the semi-circular parts are heads of horses; each of the shanks is decorated with four busts, and the head of a bull; the handles terminate in heads of lions. The deities are Saturn, Apollo, or the Sun, Diana, or Luna, Mars, Mercury, Jupiter, Venus, and Vesta. The arrangement shews that they are here especially regarded in their planetary capacity as presiding over the days of the week; the eighth figure being introduced to complete the number required by the ancient Roman week. See Ausonius, *De Nominibus septem Dierum*. In the fine tessellated pavement at Bramdean, in Hamp-

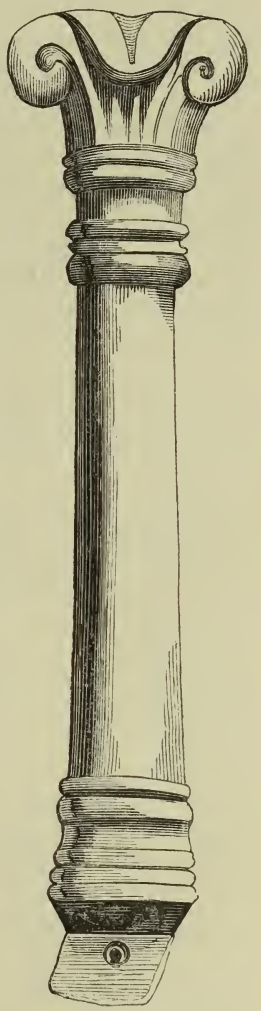


ROMAN AMPHORA.

(DISCOVERED NEAR LOTHBURY, CITY.)

shire, the same gods and goddesses are depicted. For other examples of this group, see *Collectanea Antiqua*, vol. ii, p. 60. The forceps is engraved of the actual size in *Archæologia*, vol. xxx, plate XXIV.

30. A COLUMNAR ORNAMENT, intended apparently to be fastened to woodwork, such as that of a small chest or box, in form of a house or temple. It is cast hollow, and in form of a section of a column.



Actual size. No. 30.

31. A CORNUCOPIA, three inches in length.

POTTERY.

32. AMPHORA (PLATE IV), twenty-eight inches in height, and twenty-one inches in diameter. This is a very good and perfect example of the large globular amphora, such as, from the great number of fragments found, must have been in common use for oil, wine, and other stores preserved for domestic use. They occur of various sizes; but the most usual forms are the globular and the long narrow. They have invariably a handle on each side of the neck, on one of which the maker's name is usually stamped. From their large size and cumbrous shape, they were kept either in stands, or sunk into the earth in cellars and storehouses. Caylus, in his *Recueil d'Antiquités*, tom. iv, plate LVIII, has figured an amphora, found in Italy, which was four inches

thick, five feet six inches in height, and fifteen feet in circumference, and capable of containing nearly six hogsheads of liquor.

33. AN AMPHORA, of similar dimensions to No. 32, but from which the neck and upper part of the body have been removed. It is by no means an uncommon occurrence to find these vessels used as cists or coffins for containing funeral urns; and this specimen seems to have been applied to that purpose. Mr. Charles, of Maidstone, possesses an example from a Roman cemetery near that town, enclosed in which was a large glass vessel, filled with burnt bones.

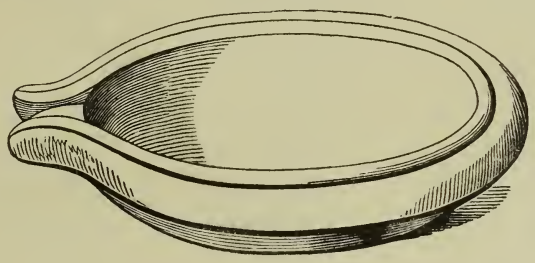
34. THE NECK, handles, and some fragments of the tall, narrow kind of amphora, such as is engraved in *Collect. Antiq.*, vol. ii, pp. 26 and 27.

35. POTTERS' MARKS on the handles of amphoræ :—

A.A.F.	L.A.GE.	CANT.QVESI ?.
AFRI.	HILARI.	FAVSTI.MVBI ?.
BELLVCI.	IIVN ? MELISSAE	ROMANI.
L.VI.BR.	MELISSE.	L.V.ROPI.M.
C.	L.IVNI ?	RVFSANI.
S.T.CA.	MELISSI.	SAENNVS.
C.IV.R.	MPR.	SCALENS.
C.V.H.	MIM.	L.SER.SENC.
L.CES.	NYMPH.	C.SEMPOL.
CRADOS.	P.S.A.	L.S.SEX.
F.C.CVFIA.	POR L.AN.	L.C.SOL.
L.F.CRESCIV.FE ?.	Q.S.PI.	C.MARI.STIL.
EIPC.	CAT.QVIE.	S.VENNR.
ERU.IF.	CANTON.QV.	VALERI.
GMT.	CANTON.QV.ET.	VIBIOR.

36. MORTARIUM. This term has been applied to the broad shallow pans such as is represented in the cut, which is eleven-and-a-half inches in diameter, and three-and-a-half deep. It is not, however, a strictly correct designation of these pans, as they are too thin to be applied to the usual purposes of a mortar. At

the same time, they could be used for articles which required gentle trituration, and very many of them bear evident marks of friction: they appear also to have been used for seething or for warming food upon a fire, being frequently found with the bottoms worn or burnt away. The specimen shown in the cut below bears the maker's name, SOLLVS, upon the rim.



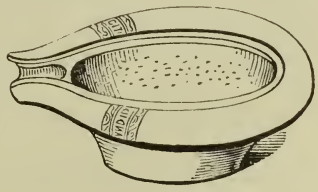
No. 36.

37. A SIMILAR example, thirteen-and-a-half inches across the top and four-and-a-half inches deep; unstamped.

38. ANOTHER, sixteen inches by four-and-a-half; stamped MORICAM.FECIT. These are uniformly made of a pale sandy clay, approaching in texture and appearance our stone-ware.

39. MORTARIUM, IN RED CLAY, with which small gravel has been incorporated, to give greater durability; stamped A.TEREN / RIPANI; eleven inches by three.

40. A SPECIMEN, made of pale clay, with a mixture of pounded red tile and white silicious particles.



No. 40.

41. NUMEROUS varieties, including most of the examples figured by Mr. Ll. Jewitt, in plate v, vol. vi, of the *Journal* of the British Archæological Association.

42. POTTERS' MARKS on Mortaria:—

ALBINUS
ALBINUS.FECIT
ANDID.FECIT
AMMIVS
APRILIS
BRIXSA
CAS
CATVLVS.F
DEVA . .
DVBITATVS
DOINV
Q.VALERI ESNERTI
LICINILVS
LITVCENI
LVGVDI.F
L.E.ECIT.
MARINVS.FECIT
MARTINVS.F.
MATVCENVS
MATVCENS.F.
PRASSO.OF.
L.LVRIVS.PRISCVS
P.P.R.
RIDANVS
RIDANVS.M.
RIPANI
RVCCVS
SATVRNINVS
Q.VA.SE
L.CAN.SEC.
SECVNDVS
SULLVS.F
TANIO
SEX.VAL.
Q.VALC.F VERANI.F
ESVNERT Q.VALERI
Q.VALERIVS VERANIVS
T. . . S.VALEN
VIALLA.

43. A DOUBLE-HANDLED Stone-Coloured Vessel, of the kind which the Romans termed *lagena*, fifteen inches high, and thirty-four in circumference, fig. 4, pl. v.

44. A VESSEL similar in form and material, ten inches high, twenty-four inches in circumference.

45. ANOTHER, broken, twelve inches in height; it resembles Nos. 43 and 44, but is ribbed in double narrow bands at intervals, and is narrow-mouthed.

46. EWER, or Water Jug *(gutturnium)*, in Straw-Colour Clay, fifteen inches in height, and thirty-four in circumference. The mouth was formed by compressing the clay when moist so as to narrow the spout for pouring out the liquor in a stream or in small quantities; fig. 1, pl. v.

47. VARIETIES of this peculiar kind of vessel.

48. NECKS and Mouths of similar.

49. URN-SHAPED vessel, with two small handles near the mouth, seven inches high, and twenty-one in circumference; in stone-colour clay; fig. 2, pl. v.

Fig. 1.

Fig. 2.

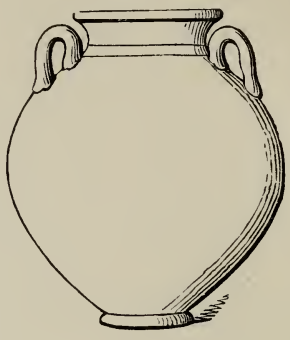


Fig. 3.

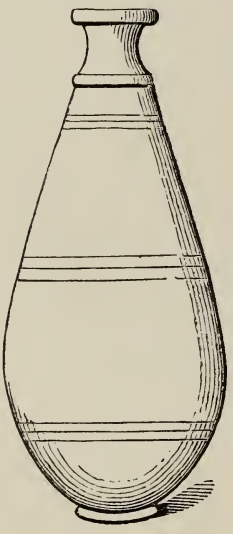


Fig. 4.

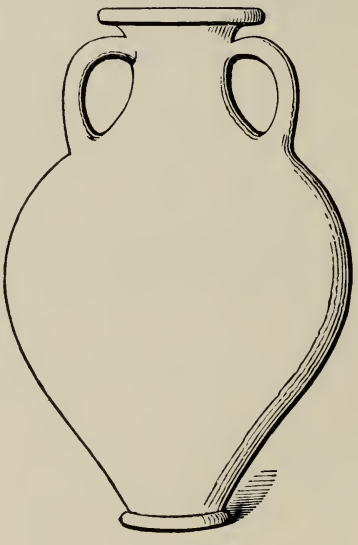


Fig. 5.

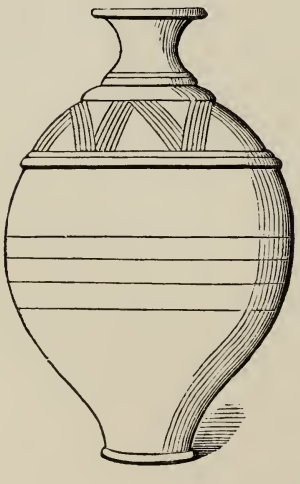


Fig. 6.

ROMAN EARTHEN VESSELS.

50. SIMILAR to the preceding, but of larger size.

51. SIMILAR to Nos. 46 and 49, but much smaller.

52. A TALL and elegantly-shaped vessel without handle, twelve inches in height, and eighteen inches in circumference in the widest part; the body is of a grey colour, the lower parts coloured black; fig. 3, pl. v.

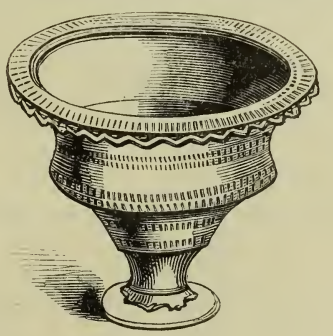
53. VESSEL IN DARK SLATE-COLOURED CLAY, with ornamental lines in white, eleven inches high, and twenty-five inches in circumference; fig. 5, pl. v.

54. PITCHER-SHAPED VASE IN PALE CLAY, with handle, ten-and-a-half inches high, and twenty-four inches in circumference; fig. 6, pl. v.

ALL the vessels shown in PLATE V, with many more, were discovered in the centre of what is now Moorgate Street, during excavations for a sewer. These were deposited towards the bottom of a square pit or well, twenty feet deep, the sides of which were covered with planks. In it were also found a brass coin of Allectus, the iron handle of a bucket, and an iron hook, resembling a modern boat-hook. See *Archæologia*, vol. xxvii, p. 148.

55. VESSEL resembling fig. 1, pl. v, with ribbed neck, and open mouth, eleven inches high, and twenty-four in circumference. There are numerous varieties of this number, and of No. 54.

56. VESSEL, IN ASH-COLOUR CLAY, seven inches across the



No. 56.

top, and five inches in height. Compare with fig. 3, plate VI, of the *Publications de la Société pour la recherche et la conservation des Monuments Historiques dans la Grand-Duché de Luxembourg, année* 1851.

57. VARIETIES of No. 56, chiefly of smaller size.

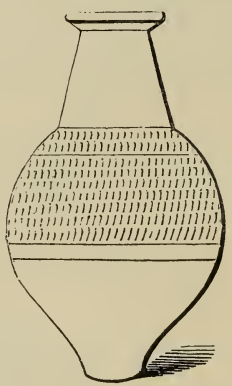
58. URN, OF SLATE-COLOUR CLAY, nine inches high, twenty-four inches in circumference, and three inches across the mouth.

59. ANOTHER, eleven inches high, thirty-two in circumference, and eleven inches across the mouth. Found in the Thames.

60. CINERARY URN IN LIGHT BROWN CLAY, ten inches in height, and twenty-eight inches in circumference, containing burnt human bones. Found in the neighbourhood of Houndsditch.

61. ANOTHER, also containing burnt human bones, found on the site of an ancient cemetery in Mansell Street, Whitechapel, with *unguentaria*, lachrymatories, &c.

62. A SERIES of cups, ranging from four to eight inches in height, the form of which is indicated by the annexed cut.



No. 62.

63. VARIETIES of the same pattern, of various dimensions.

64. SIMILAR in form, nine inches in height, and twenty inches in circumference; colour, a dull chocolate on a white ground; found on the north of Finsbury Circus, at the head of a skeleton.

65. OF a lead colour, covered with a white reticulated pattern.

66. IN PALE red earth, resembling a fir cone; three-and-a-quarter inches in height.

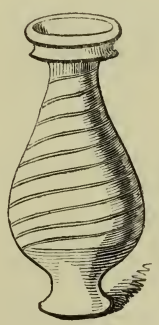
67. TWO VESSELS IN RED EARTH, ornamented with masks at the mouths; they are precisely alike, and measure seven inches in height, and fourteen inches in circumference. They were discovered, with many other remains, on the site of an ancient burial place, in Mansell Street, Whitechapel.

No. 67.

68. MASKS IN RED CLAY, which have been affixed to vases, as shewn in No. 67; that on the right hand, which is not so well designed as the other, retains a portion of a handle below the neck. Compare with cuts on p. 74 of the *Antiquities of Richborough, Reculver, and Lymne.*

No. 68. 3¼ inches in height.

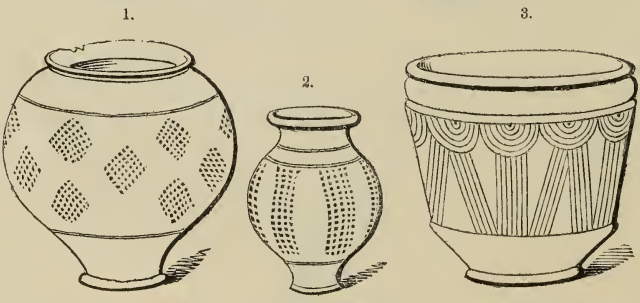
69. SEVERAL small drinking cups, of which the annexed cut of one in pale red clay, six inches in height, may serve as an example.



No. 69.

70. A CONSIDERABLE number of earthern vessels of a great variety of form and pattern, but presenting a uniformity in material and in the mode of manufacture. Many of the fictile vessels in this collection have been coloured with metallic oxides, but the class now referred to is distinguished by a peculiar black colour, which appears to have been imparted to the clay by the smoke of vegetable substances thrown down upon the vessels in the kilns. Investigations made on the banks of the Medway, opposite Upchurch, and towards Sheerness, have clearly shown that the beds of clay which there abound, were extensively worked by the Romans, and that, although the potters did not confine themselves to the manufacture of this peculiar class, it nevertheless constituted an extensive branch of their trade; and we are justified, from the immense quantities of fragments and entire vessels there found, in concluding that this district of Cantium was the chief depôt for this peculiar ware. Accordingly, we find examples of it much more numerous in the South-eastern and Midland parts of England, and it is by no means of common occurrence in the North. The examples here given will convey a better notion of the general character of this class of pottery than any written description. The ornaments on some, as fig. 3 of the annexed cuts, are incuse; on others, as in figs. 1 and 2, they are raised.

As many of the examples found in London are fragmentary, the collection contains, for the sake of comparison and illustration, perfect specimens procured from the Upchurch Marshes. See Journal of the British Archæological Association, vol. ii., p. 132.

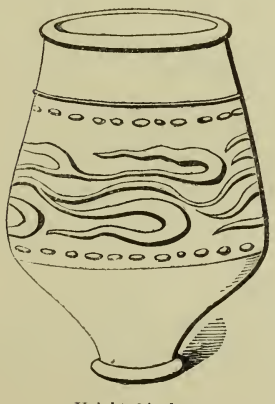


No. 92. Upchurch Pottery.

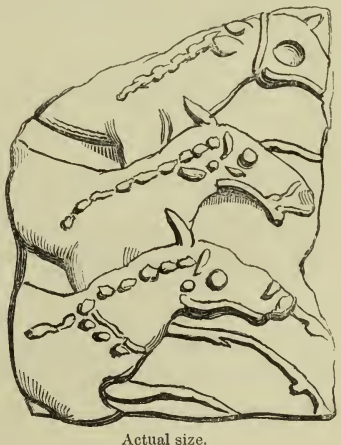
71. NUMEROUS fragments of various kinds of pottery, equally marked in character, but very different in form and ornamentation to the Upchurch. They are best explained by reference to the late Mr. Artis's "Durobrivæ of Antoninus, identified and illus-

trated," and to my own illustrated remarks in the Journal of the British Archæological Association, vol. i. It is most probable the vessels comprised in this class were chiefly made on the banks of the Nen, in Northamptonshire, where Mr. Artis traced the debris of Roman potteries for nearly forty miles. It may be remarked that they are nearly all of peculiar types, quite different from those figured in the above cuts. The remains of Roman potteries have also been found in the Holt Forest, and at Fordingbridge, in Hampshire, and the ware manufactured at each of these localities presents many peculiarities, showing that local circumstances, then as now, influenced the general character of the fictile productions of different places, and thus enable us at once to recognise and appropriate them. Of the various kinds of pottery made by the Romans in Britain, the examples from Northamptonshire are by far the most interesting and artistic.

Actual size. No. 71.



Height, 6 inches.



Actual size.

No. 71. Northamptonshire Pottery. (Found in London.)

TERRA-COTTA LAMPS.

72. TWO VERY SMALL EARTHEN LAMPS, with handles, two-and-a-half inches in length.

73. THREE inches in length, with handle; on the bottom ATIMETI.

74. ANOTHER with the same name, but without a handle.

75. FOUR inches in length, marked FORTIS.

76. THE same size; a small mask in the centre; on the bottom, ATTIIM.F.

77. A WINGED CUPID, in the centre, fondling a dog.

78. A GLADIATORIAL COMBAT.

79. FEMALE TRAGIC MASK, of good design.

80. MULE IN A MILL; and a fragment of another similar.

81. LION SEIZING A STAG.

82. AN EAGLE, WITH WINGS EXTENDED; behind the bird is a bust of a togated figure holding a sceptre; a design intended to represent the apotheosis of an emperor.

83. A SLAVE Kneeling.

84. A BEAR and an Alligator. (?)

85. AN ELEGANT Wreath of Flowers.

86. TWO Masks or Heads upon a stand.

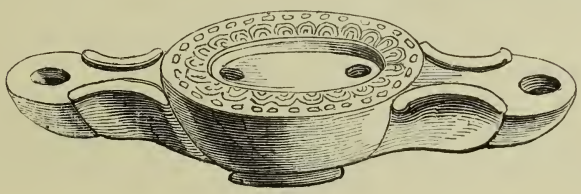
87. LAMP with a Handle and Two Burners on the opposite extremity.

88. A SMALL Lamp with Two Burners and a Crescent-Shaped Handle.

89. LAMP, seven-and-a-half inches in length, with a burner at each extremity (*lucerna bilychnis*);—

——— etiam lucerna bilychnis de camara pendebat.

Petronius Arbiter, *Sat.*, cap. xxx.



No. 89.

Found on the site of the new Royal Exchange, and presented by Mr. James Wardell, of Leeds.

90. FRAGMENT; on the bottom, evca (*Eucaris*).

91. LAMP Stands, in terra-cotta.

---

92. THE Lower Half of a Bronze Lamp, ornamented with elegant foliage patterns. Found in the Thames.

93. BRONZE Apparatus for Suspending Lamps; discovered at Nismes. It consists of chain-work, with a stand at the lower extremity, and, at the upper, an iron fastening, which could serve either as a nail or as a hook.

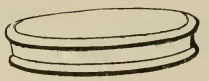
RED GLAZED POTTERY,

COMMONLY CALLED SAMIAN.

This division includes many hundred examples of the peculiar kind of pottery generally known by the term Samian, a name which has apparently been misapplied, for recent discoveries decide that most of the varieties were fabricated in Gaul and Germany, and were not imported from Samos, as the name by which it is known would seem to imply.

This pottery is distinguished by a superficial beautiful coralline red colour, of great uniformity. The body is of a dull red colour, finely worked, compact, and brittle in fracture. It is not only superior to most of the other kinds of Roman pottery in the fabrication, but it is also the material on which the greatest taste in design and in ornamentation has been bestowed; and while the variety of vessels to which it has been applied appears inexhaustible, it is difficult to select a single example which is not tasteful or elegant. The small cup-shaped vessels and the pateræ are mostly quite plain; the bowls are frequently richly ornamented, and both usually bear the potters' names. Those which are embossed have been formed in moulds, but in some cases the ornaments have been partly stamped subsequently. There is also a rare variety of this pottery of very superior execution, the ornaments of which have been separately moulded and then applied to the vases. See "Archæologia," vol. xxvii.; "Journal of the British Archæological Association", vol. iv., and "Collectanea Antiqua," vol. i.

94. FLAT-BOTTOMED circular pan, one inch deep, five inches in diameter.



No. 94.

No. 95.

95. ANOTHER, one-and-a-quarter inches deep, four inches in diameter.

96. FRAGMENTS of similar vessels, which, though plain and of simple outline, are neatly turned and finished, and are of rare occurrence.

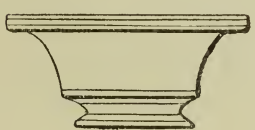
97. PLAIN CUP-SHAPED VESSEL, three inches high. It is particularly interesting as affording an example of the manner in which the red pottery was glazed. All the specimens ranging under the head of Samian, are glazed all over, but this cup has been left unfinished on the inside, which is only streaked with the thin bright glaze of the exterior; the body is of the usual compact, pale red clay.

No. 97.

No. 98.

98. VESSEL of elegant shape, and one of the rarest of the class; two inches deep, five-and-a-quarter inches across the top.

99. EQUALLY uncommon; of the same dimensions as No. 98.



No. 99.

No. 100.

100. Is inscribed across the bottom on the inside VIRILIS.F. Cups of this shape (see cut on page 26) are common, and they are usually marked with the potters' names. Height, two-and-a-quarter inches; four inches across the top.

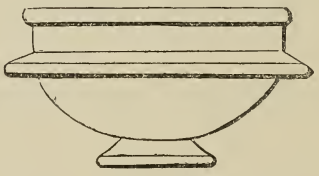
No. 101.

101. MANY examples of No. 101, and varieties.

102. CUP, five inches across the top, and two-and-a-half deep; across the bottom is stamped PATERCLVS.FE. This is another common variety of the red glazed cups; they are seldom larger but frequently much smaller, and usually marked with the makers' names.

103. OTHERS, similar in size, and also smaller.

104. BASIN-SHAPED vessel, with a projecting overlapping rim an inch from the top, three and a-half inches deep, and seven and a-half inches in diameter. The same potter's name as on No. 102 is imprinted in the centre, slightly differing in the orthography, PATERCLOS.F. (Paterculus). Found near St. Thomas's Hospital, in Southwark, and presented by Mr. William A. Waller.

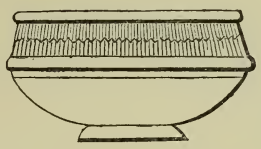


No. 104.

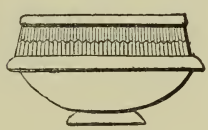
105. NUMEROUS fragments of vessels, resembling No. 104 in pattern, but varying in size.

106. FRAGMENTS of others, externally of a pale, dull, yellowish red, and of a body less compact. These appear to be of native manufacture. Indeed, a fragment precisely similar is among some specimens of the pottery found on the site of Roman kilns discovered near Fordingbridge, Hants, by the Rev. J. P. Bartlett, and presented by him to me.

107. CUP-SHAPED Vessel, four and a half inches across the top, and two inches deep. The upper part is neatly worked in a pattern not unlike those termed engine-turned on the modern watch cases.



No. 107.



No. 108.

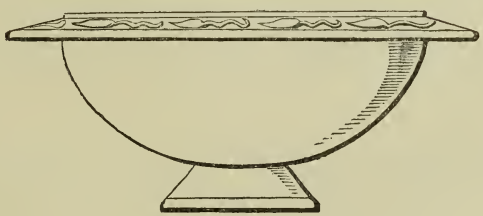
108. THREE inches in diameter, and one and a quarter inch deep; across the bottom SALV.F.

109. SLIGHT variations of Nos. 107 and 108.

110. TWO inches high, and four and a half inches wide; the projecting rim ornamented with ivy leaves. These elegant cups are not uncommon of this size.

No. 110.

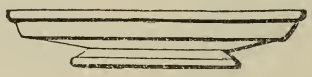
111. TEN inches wide, and three and a half inches deep; a very fine example, and, considering its size, of rare occurrence.



No. 111.

112. FRAGMENTS of Vases, in dimensions intermediate between Nos. 110 and 111.

113. PATERA, seven inches in diameter, one and a-half inch deep: in the centre, OF.PONTEI. The red pateræ of this form are very frequently discovered with Roman remains. In ancient burial places, a group of urns usually includes a patera, and a cup such as No. 101.



No. 113.

114. SEVERAL others, varying slightly in size and pattern.

115. EXAMPLES OF PATERÆ, of inferior material, and of a much paler glaze; probably made in Britain. Some curious specimens, evidently of local manufacture, were found near Colchester. See engravings, p. 35, vol. ii, *Collectanea Antiqua.*

116. AN unusually large example, ten inches wide and two inches deep; the potter's name, OF.MODESTI, stamped in the centre, is surrounded by a neat engine-turned border. It was found in Cheapside, near St. Paul's Churchyard.

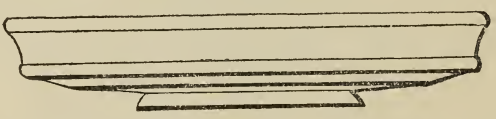


Fig. 116.

117. FRAGMENTS of small cup-shaped pateræ, with longitudinal handles on the outer rim; some are ornamented with leaves like No. 110.

118. FRAGMENT of the lower part of an elegantly-shaped vessel, of the usual bright red colour, with white ornaments in relief. I have never seen another example of this peculiar variety.

119. FRAGMENTS OF ORNAMENTED BOWLS. The embossed

RED GLAZED ROMAN VASE, WITH FIGURES IN HIGH RELIEF.

(FOUND IN CORNHILL.)

foliage covers a broad overhanging rim or band, which is only connected to the bowl at the top.

120. FRAGMENTS OF BOWLS, of similar shape but quite plain, twelve inches in diameter, and five inches deep. The lower part of the interior is, in most instances, covered with very small white stones, evidently added to give strength to the body, and to counteract friction or trituration.

121. VARIETIES; some with lions' heads on the upper part of the outside, with orifice through the mouth.

122. PORTIONS OF VESSELS, such as Nos. 101 and 107, of a fine well-prepared clay, resembling that of which the pottery of the class under consideration is composed, but glazed of a yellowish colour, streaked with red, and resembling marble. These specimens are so extremely rare, that I have never met with other examples.

123. PLATE VI. This VASE, unfortunately not perfect, is about eleven inches in height. It was found in Cornhill; and it is rather remarkable, that the pieces were brought me by different persons, and at some intervals of time. It is of a class very superior to the ordinary embossed red pottery, and so rare that I only know of one other example besides those in this collection, which are described in this and the following numbers. The figures on this vase, and most of the ornaments, have been separately moulded and affixed while moist; the glaze was then added, and the vase carefully baked in the kiln. The central compartment is occupied by figures and vine foliage. There were originally four figures, probably two male and two female, placed equidistant from each other; there only remains a nude and graceful youthful male personage holding two hunting spears, and two draped female figures, seated; at the feet of one of the latter is an amphora, and by the side of the other an Amazonian shield. Above is a band filled with figures of rabbits, vine leaves, and grapes; and below, one with vine foliage and birds.

Since the foregoing note was penned, I have noticed fragments of a vase in the Evreux Museum so closely resembling the London specimen that they appeared to be from the same mould.

124. FRAGMENTS OF SIMILAR VASES; the figures are in high relief, and modelled with great skill and effect.

Actual size. No. 122.

125. FIVE FRAGMENTS, with portions of a figure of Hercules, a female figure seated in a chair, birds and a vase of fruit, and foliage.

126. PLATE VII, FIG. 1. FIGURE OF AN IMPERIAL PERSONAGE, clad in an embroidered tunic and paludamentum.

127. PLATE VII, FIG. 2. WINGED GENIUS OR CUPID, of excellent workmanship.

The following numbers refer to the pottery commonly known as the embossed Samian. They are moulded, but in many instances they appear to have been afterwards partially stamped and finished with the graving tool. The figures, although not in the high relief of those on the examples described above, are very frequently well designed, and the ornaments tastefully arranged.

128. BOWL, four inches in height, and seven and a-half inches

Fig. 1.

Fig. 2.

FIGURES, IN HIGH RELIEF, FROM RED GLAZED ROMAN VASES.

(*Of the actual size.*)

in diameter; found in Church Street, Bermondsey. It is ornamented with lions and wild boars, in three equidistant compartments; the other portions of the exterior are filled with bands of foliage and beads, the whole being surmounted by a pattern of festoons and tassels, almost peculiar to these vases.

129. BOWL, decorated with festoons, enclosing animals of various kinds; above are winged genii and warriors; height four and a-half inches, diameter eight inches.

130. STAG AND TREES; this bowl, three and a-half inches high, and eight inches in diameter, has been broken in ancient times, and neatly riveted with lead.

131. FOLIAGE AND BIRDS; three and a-quarter inches in height, eight and a-half inches in diameter. This specimen has the name of the potter, OF.FRONTINI, in the centre, repeated on the exterior in a different type and incuse, FRONTINI.

132. AN exceedingly elegant scroll; below, dogs chasing stags.

133. DOGS AND WILD BOARS; below, bands of foliage and flowers, with rabbits interspersed. The exterior of this bowl is occupied by two bands, the upper filled with stags and foliage, the lower with dogs chasing deer.

134. BOARS, TIGERS, AND DEER, divided by foliage; below a border of birds and festoons, and a wreath.

135. BOWL, with two compartments: the upper composed of goats and dogs, separated by groups of ornaments resembling arrow-heads; the lower by bunches of leaves and capsules, and birds in wreathed circles: three and a-half inches high, diameter eight inches.

136. BROAD Wreath of Foliage; below, lions running in opposite directions; height four inches, diameter eight inches.

137. FRAGMENTS, richly ornamented with figures of stags, dogs, and lions.

138. HUNTING subjects; men armed with spears attacking wild beasts.

139. STAGS among Foliage and Trees.

140. DOGS Pursuing Stags, Boars, and Hares. Some of the dogs on these vases closely resemble our greyhounds; others are more like the cross-breed, between the greyhound and the sheep dog. The Romans imported hunting dogs from Britain:—

> ——— catulos divisa Britannia mittit
> Veloces, nostrique orbis venatibus aptos.
>
> *Nemesiani Cynegeticon*, l. 124.

141. FRAGMENTS with representations of men attacking animals; on one a man with a club is about to strike down a bull; on another, a person armed with a shield and an axe is attacking a similar beast.

No. 141.

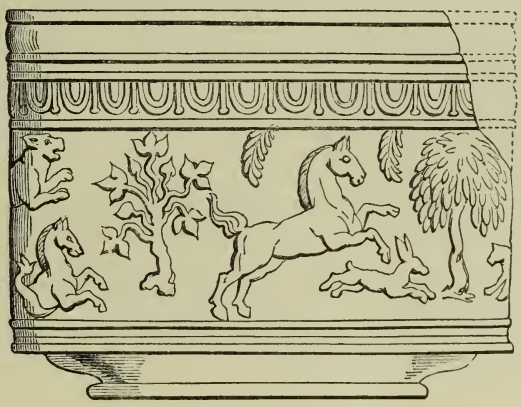
142. SCROLLS, with animals interwoven.

143. FRAGMENT of a fine large bowl, embossed with eagles, foliage, and hares.

144. FRAGMENT, covered with stags, dogs, apes, horses, birds, and other animals; of inferior work.

145. FRAGMENT, with stag and an ornament composed of leaves tied together, remarkably like the heraldic *fleur-de-lis*.

146. CUP-SHAPED Vessel, ornamented with trees and animals; height three-and-three-quarter inches.



No. 146.

147. FRAGMENTS of Cup, similar in shape, but decorated with different designs.

148. SCROLL-WORK, filled alternately with nude figures of men, and with vine leaves and grapes.

149. VINE, with pendant clusters of grapes.

150. VINE combined with ivy.

> Lenta quibus torno facili superaddita vitis
> Diffusos edera vestit pallente corymbos.
>
> *Virg. Ecl.* iii. l. 38.

151. STRAWBERRY-LEAF Pattern.

152. NUMEROUS varieties of foliated scrolls.

153. BOWL ornamented with trees, resembling the fir, and a peculiar object enclosed in circles; height four-and-a-half inches, diameter eight inches.

154. FRAGMENT OF A BOWL very similar, but cast in a different mould. It is particularly interesting, as shewing, by comparison with No. 142, that the figures were often stamped upon the vases by seals or matrices. Thus, the trees on these two examples are identical; but the objects in the circles on No. 142 are here replaced by winged Cupids, and stamped beneath.

155. A VERY elegant scroll of vine leaves, with a double impress of the maker's name, CINNAMI.

156. FRAGMENTS OF VESSELS, with foliated patterns.

157. PLATE VIII, FIG. 2. PERPENDICULAR VASE, eight inches high, and eight inches in diameter, embossed with birds, leaves, kneeling men, and masks.

158. PLATE VIII, FIG. 1. THE figures on this bowl are Diana and Minerva, and Hercules and Bacchus; in another compartment is a well-designed male figure holding a wine cup, and in two others are Satyrs and Nymphs. It is five-and-a-half inches in height, and nine inches in diameter. Handles have been affixed to the sides.

159. FRAGMENT, with Hercules in the garden of the Hesperides.

160. HERCULES seated; strangling the hydra, etc.

161. DAPHNE FLYING FROM APOLLO.

162. ACTÆON AND DIANA.

163. APOLLO AND DIANA; the full draped figure of Apollo

Fig. 1.

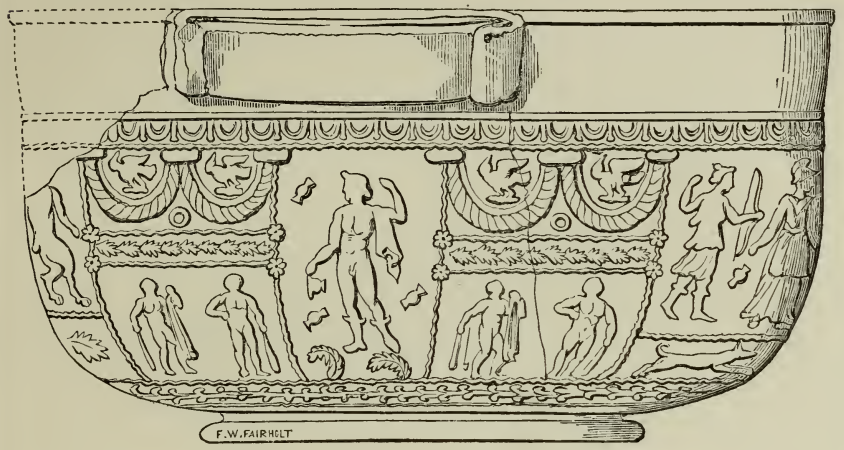
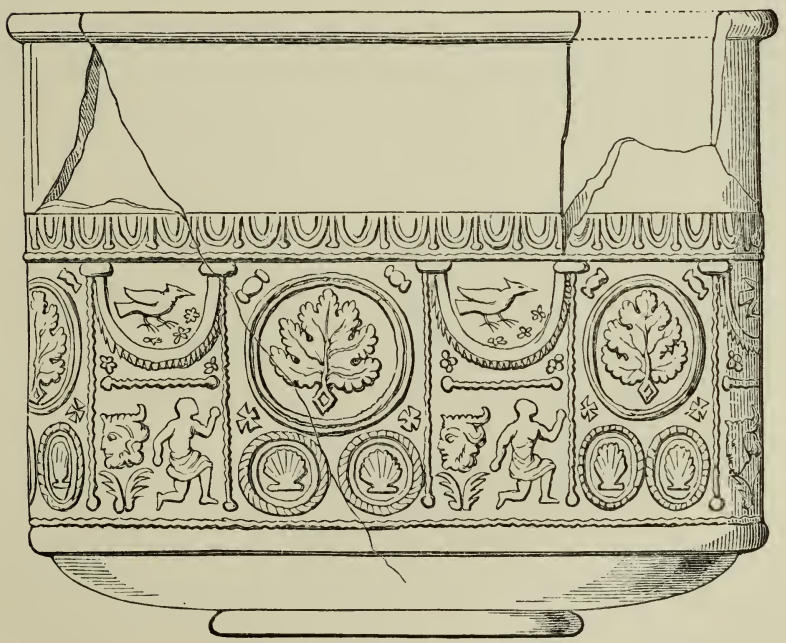


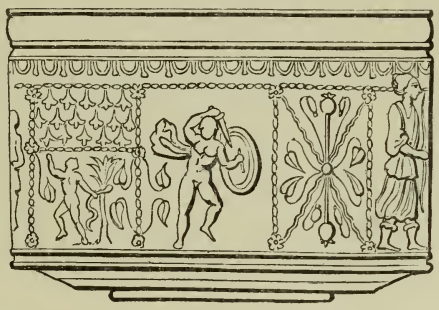
Fig. 2.



RED GLAZED ROMAN VASES.

with the lyre is particularly graceful, and resembles that of the well known statue in the Vatican.

164. HERCULES KILLING THE HYDRA; Diana with bow and a dead hare; nude figures with shields and swords; all of these groups are well designed. A cup, four-and-half inches high, six-and-a-quarter inches in diameter.



No. 164.

165. BACCHUS AND NYMPHS, in a scroll of vine branches.

166. NUDE MALE FIGURES seated on chairs, playing the harp. On one fragment, the potter's name, CINNAMI, is stamped, on the outside. This name occurs frequently on the embossed pottery.

167. PYGMIES AND CRANES IN COMBAT.

Pygmæus parvis currit bellator in armis.
Juv. Sat., xiii, l. 168.

168. BACCHUS AND TIGER; Luna Lucifera in a biga; Genii with torches, etc.

169. VICTORY EXTENDING A WREATH TOWARDS DIANA.

170. LUNA LUCIFERA IN A BIGA.

171. PALLAS standing beneath an arch with ornamented columns.

172. FIGURE OF VICTORY in full and flowing drapery, with palm branch and wreath, standing beneath an arch with ornamented columns.

173. VENUS.

174. CUPIDS interspersed among foliage and birds.

175. CUPIDS riding on sea-horses.

176. CUPIDS, with hares and kids, etc.

177. CUPIDS with torches and thyrsi.

178. CUPIDS variously personified, standing under arches with twisted columns.

179. WINGED GENII holding festoons.

180. WINGED GENII in various attitudes and groups, some remarkably well designed.

181. BOWL decorated with Fauns carrying fruits and double-handled cups under arches with twisted columns; vases, leaves, and other ornaments; five-and-a-half inches deep, eight-and-a-half inches in diameter. Found in White Hart Court, Bishopsgate.

No. 181.

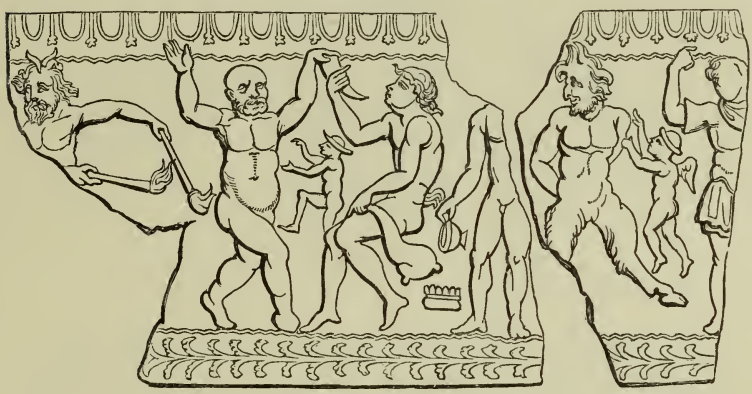
182. CUP covered with a foliated scroll, in the volutes of which are tigers raising their heads towards bunches of grapes; among the ornaments is the maker's name, MASCVLVS. F.

183. BACCHANALIAN processions; Satyrs, Nymphs, etc.

184. DANCING girls in loose flowing vestments, resembling those in wall-paintings at Pompeii.

185. SATYRS, Fauns, and Nymphs.

186. SILENUS, SATYRS, AND FAUNS. In the example shewn by the annexed cut, the Faun in the centre is drinking from a horn, and he holds in his left hand a wine-skin.



No. 186. Two-thirds the size of the original.

187. A VERY similar design, probably by the same potter, on a smaller vessel, with the addition of Nymphs and a figure of Priapus.

188. FRAGMENTS of very small cups, decorated with Satyrs and Fauns dancing.

189. CUP with designs of flower buds and cordage; in a circular compartment a flying Cupid playing on the double flute.

190. GRIFFINS and double-handled vase, a common design on ancient frescoes and sculptures.

191. FRAGMENTS with sphynges, hippocampi, griffins, tritons, fishes, etc.

192. FRAGMENTS with representations of the Wolf and Twins, Anubis, winged Genius, or Victory, on an altar, etc. The last, a very graceful design, is shewn in the annexed cut.

No. 192.

193. GALLEYS, QUADRIGAS.

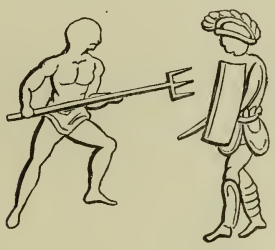
194. TREES AND MASKS, with dogs; the former may possibly be explained by the *oscilla* offered to Bacchus, to procure fertility to the vines:

> Et te, Bacche, vocant per carmina læta, tibique
> Oscilla ex alta suspendunt mollia pinu.
>
> *Virg. Geor.* lib. ii. l. 389.

195. VASE, four inches in height, and eight inches in diameter, ornamented with gladiatorial fights. It constitutes one of a rather extensive series, illustrative of a favourite sport of the Roman Amphitheatre; the figures of the various kinds of gladiators are characteristic, and appear to have been done with attention to propriety of costume. Thus, the Retiarius with his trident in the group on this vessel agrees perfectly with historical notices, as well as with other ancient representations, in being dressed in a simple tunic, and with the head uncovered. In this instance he wears on his left arm the light lunated shield called *pelta*. In the well known examples from Pompeii, engraved by Mazois, the left shoulder of the Retiarius is defended by a square piece of armour; but on the

Bignor pavement the *pelta* is introduced on the arm of the Retiarius. Found in Church Street, Bermondsey.

196. FRAGMENT with a Retiarius and a Secutor. Here the former is armed only with the trident. The net which also appears on the bas-reliefs of Pompeii and on the Bignor pavement, is not introduced in any of the fictile representations in this collection.



No. 196.

No. 197.

197. THE figures on this fragment appear to be Thraces or gladiators armed with the curved swords and small shields used by the Thracians. Both the legs of each combatant are protected by greaves, and the right arms are also shielded by a kind of armour, or by bands of leather.

198. FRAGMENT shewing three different kinds of gladiators. The figure on the extreme left may possibly be a Samnite, armed with a large oblong shield, and the left leg protected by a greave, as described by Livy (ix, 40); the retreating figure (within the festoon) is armed with a short straight Roman sword; the other bears a small round shield, and, with the exception of the legs, is without armour. It is well known that much of this pottery was manufactered in Gaul, and in that province from early times gladiatorial combats were as popular as the English prize-fights, and in these degrading exhibitions captives were often doomed to take part. It is probable that distinctions in the different kinds of gladiators, as regards costume and weapons, were often much modified if not abandoned altogether; we must therefore regard these pictures as

originating in scenes familiar to the artist, and such as would be generally recognized.

No. 198.

199. FRAGMENTS representing the last scenes of combats. In the one, the gladiator with the oblong shield appears to be wounded and awaiting the death-stroke; in the other the vanquished fighter raises his hand to invoke the mercy of the spectators.

No. 199.

No. 199.

200. NUMEROUS other examples, exhibiting some variety in the costume and mode of fighting.

201. VASES and fragments with immodest representations.

202. DESIGNS of inferior workmanship, probably of late date.

203. EXAMPLES of the various kinds of scrolls found on the red glazed pottery.

204. FRAGMENTS of red glazed vases inferior in design, but in other respects similar to the foregoing. Perfect examples, found at Boulogne-sur-mer, are etched in PLATE IV, vol. i, *Collectanea Antiqua.*

Drawn & engraved by F.W. Fairholt. F.S.A.

ORNAMENTAL SCROLLS ON SAMIAN POTTERY FOUND IN LONDON; now in the MUSEUM of C.R. SMITH F.S.A.

205. POTTERS' STAMPS ON THE RED GLAZED VESSELS.

A
OF. ABALI
OF. ABARI
ABALANIS
ABIANI
ABILLI. M
ACCILINVS. F
A. C. E. R. O.
ACVRIO. F
ACVTVS
ADIVTORI
ADVOCISI. OF
AELIANI. M
AIILIANI. M
AEQVIR. F
ÆQVR. F
AESTIVI. M
AIISFIVI. M (?)
AIISTIVI. M
AISTIVI. M
AGEDILLI.
AGEEDILLVS. F
OF. ALBAN
OF. ALBANI
ALBANI. M
ALBILLI. M
ALBINI. MA
ALBVCI
ALBVCIANI
ALBVS. FE
AMANDO
AMARILIS. F
AMATOR
AMATORIS
AMMIVS. F
ANNLOS. F
ANVNI. M
A. POL. AVSTI
APOLAVCIR
OF. APRILIS
OF. APRIS
OF. APRO
APRONIS
AQVIT
AGVIT
OF. AQVITA
OF. AQVITANI
ARACI. MA
ARDAC
ARGO. F
ARICI. M
ARICI. MA
ARRO
ASCILLI. M
ASIATICI. M
ATILIANI. M
ATILIAN. OF
ATILIANVS. F
ATTICI. M
AVCELIA. F
AVGVSTALIS
AVGVSTINVS
AVLIVS. F
AVSTRI. M
AVSTVS. F
AVENTINI. M
AVITI. M
AVITOS. OF
AVITVS

B
BALBINVS. F
BANOLVCCI
BASSI
OF. BASSI
OF. BASSICO
BELINICI
BELINICCI. M
BELINICCVS. F
BENNICCI. M
BENNICI. M
BILLICI
BIGA. FEC
BILLIC. OF

OFIC. BILICANI (?)
OFIC. BILICAT
BIO. FECIT
BL.AESI
BOINICCI. M
BONOXVS. F
BORILLI. M
BORILLI. OF
BORRILLI. OFFIC
BORVSI. FE
BOVTI. M
BRICCI
BRICC. M
BVRDO. F
BVTRIV.

C

CABIAN
CADDIRON
CAI. M. S
CAIVS. F
OF. CAI. IVI.
CAI. M. S.
CALETI. M
T.CALIXA
CALMVA. F
CALVI. M
OF. CAL
OF. CALVI
CALVINI. M
CAMBVS. F
CAMPANO
CAMTI. M
CANAI. M
CAN. PATR
CANRVCATI
CAPRASIAS. FE
CAPRASIVS
CARANI
CARANI. F
OF. CARAN
CARANT
CARANTINI. M
CARETI. M
CARBONIS. M
CARINVS
CARVSSA
CASSIA. OF
CASSIVS. F
CASTVS
CASTVS. F
CASVRIVS. F
CATASEXTVS. F
CATIANVS
CATVCI
CATVLII
CAVPI... FECI
OF. CE
CELSIANI. F
L. C. CELSI. O
CELTAS. FC
CENSORI
CENSORINI
OF. CENSO
OF. CERA
CERIAL. F
CERIALIS
CERIAL. M
CERTVS. F
CETI
CHRESI. M
CIAMAT. F
CINNAMI
CINTIRIO. M
CINTVAGENI
CINT. VGENT
CIN.T.VSSA
CINTVSMI. M
CINTVSMV.
CINTVSMVS. F
CIRRI. M
CIRRVS. FEC
CIVPPI. M
CLEMENS
COBNERTI. M
COBNERTVS
COCCIL. M
COCCILLI. M
COCVRNV. F
COCVRO
COCVRO. F
COLLO. F
COLLON
COLON
COMITIALIS
COMITIALIS. F
COMPRINNI. M
CONGI. M
CONSTANS. F
CONSTAS. F
COSAXTIS. F
COSIA. F
COSI. R...
COSIRVFIN
F. L. COS. V
COSMI. M
OF. COTTO
CRACIS. M
CRACISA. F
CRACVNA. F
CRASSIACVS. F
OF. CREM
OF. CRES
OF. CRESI
M. CRESTI. O
CRIMVS. FE
CROBRO. F
CRVCVR
CRVCVRO
CVCALI. M
CVCCILLI. M
CVNI.IA. F

D

DAGO
DAGODVBNVS. F
DAGOMARVS
DAGOMARVS. F
DAGOMARVS. FE
DACOIMNVS. F
DAMINI. M
DAMONVS
DAVICI. M
DECMI. M
DECVMINI. M
DIGNVS.
DIOGNATO
DIVICATI. M
DIVICATVS
DIVICI. M
DIVIX
DIVIXI
DIVIXTVL
DOCALI. M
DOCCIVS. F
DOLIC. ?
DOMETOS. F
DOMINCI
DOMINICI
DOMITIANVS. F
DOMITVS
DONATVS
DONNA. M
DONNAVG
DOVIICCVS
DRAVCVS. F
DVRINX

E

ELVILLI
EPPA
ERICI. M
EROR
ERRIMI
ETVS. F

F

OF. FAGE
FALENDI. O
FELIX. F.
FELIXS. F
FELICIONS
FELICIO. O
OF. FELICIS
FELICIONIS
O. FELMA
FESTVS. F
O. FIRMONIS
FIVI. M
FRONTINVS
O. FRONTI
O. FRONTINI

G

GABRVS. F
GAIVS. F
GALBINVS. F
GEMINI
GEMINI. M
GENITOR. F
GENIALIS. FECI
G.E.N.I.T.O.R. F
GENIV.
GERMANI. OF
GERMANVS
OFF. GER
GLVPEI. M
GONDI. M
GRACCHVS
GRANANI
GRANI
GRANIANI

H

HABILIS. F
HELI. . . VS. FI. FE
HELL. . . . S. FE
HIBI. . . .

I

IABI
IABVS. FE
IANVARI. OF
IASSO. F
ICMCRIMO. F
ILLIANI. M
ILLIOMRIN
IMANN.
IMANN.
INPRITV. F
IOENALIS
IOVANTI
ISABINI. F
IVENALIS. MA
OF. IVCVN
IVSTI. MA
OF. IVSTI

K

KALENDI. O

L

OF. LABIONIS
LALLI. MA
LANCIV. . .
LATINIAN. F
LATINIANVS
LATINVS
LIBERIVS
LIBERTVS
LIBERTI. M
OF. LICINI
OF. LICINIAN
LICINILVS
LICINVS. F
LICNVS
LINIVSMIX
LOCCO. F
LOGIRN. M

LOLLIVS. F
LOSSA
LVCANVS
LVCANVS. F
LVCANTVS. F
OF. LVCCEI
LVPEI. M
LVPI. M
LVPINI. M
LVPPA
LVTAEVS
LVTAEVS. FEC
LVTAFVS.

M

MACCAIVS. F
MACCIVS. F
MACILLI. M
MACIRVS
MACRI. M
MACRINVI
MACRINVS
MACRIANI. M
MAGNVS. F
MAIANVS
M. AIOIRI. M
MAIORIS
MALLI. M
MALLIACI
MALLIACI. M
MALLICI. M
MALLVRO F
MANDVIL. M
OF. MANNA
Q. MAR. F
MARCELLI. M
MARCIILLI. M
MARCELLINI. M
MARCI
MARCI. F
MARCI. MA
MARCI. O
MARINI. M
MARITVS. M
MAROILLI. M
MARSVS. FECI
MARTANI. M
MARTIALIS. FEC
MARTINI. M
MARTINV
MARTINVS. F
MARTII. O
MARTIVS
MASCVLVS. F
MATERNINVS
MATERNNI. M
OF. MATE
MATRIANI
MATVCENVS
MATVRN
MAXIMI
MAXMII. M
MAXMINI
MEMORIS. M
MERCA
MERCATOR
MERCATOR. M
MEDETI. M
METHILLVS
METTI. M
MICCIO
MICCIONIS. M
MIDI. M
OF. MINI
MINVLI. M
MINVS. FE
MINVS. O
MINVTIVS. F
OF. MO
OF. MODESTI
OF. MOE
O. MOM
OF. MONTI
MOSSI. M
MOXIVS
OF. MVRRA
OF. MVRRANI
MVXTVLI. M

N

NAMILIANI
NATALIS
O. NATIVI
OF. NEM
NEPOTIS
NERT. M
NERTVS.
OF. NERI
NICEPHOR
NICEPHOR. F
OF. NI
OF. NIGRI
OF. NIGRIAN
NIGRINI
OF. NITORI
NOBILIANI. M
NVMIDI. M
IVL. NVMIDI

O

OPTATI. M
OSBI. MA

P

PASSENI
PASSIENI
OF. PASSIENI
OF. PASSIENVS
O. PAS. F (?)
PAVLIVS. F
PAVLI. M
PAVLIANI. M
PAVLLI. M

PAVLLVS. F
PATER. F
PATERATI. OF
PATERCLINI. OF
PATERCLOS. FEC
PATERCLVS. F
PATERIRANVS. FIT
PATERNI
PATERNI. OF
PATERNVLI
PATIIRNV
PATRCIINI
PATNA. FEC
PATNI. FEC
PATRC ⊢ LINI
PATRICI. M
C. AN. PATR
OF. PATRC
OF. PATRICI
OF. PATRVCI
PECVLIAR. F
PECVLIARIS. F
PERE. . . .[1]
PERPET
PERRVS. F
PERVS
PERVS. FE
OF. POLIO
OF. POLLIO
PONTI. OFFIC
OF. PONTEI
POTIACI
POTITINI. M
POTITIANI. M
PRID. FEC
PRI.IMO
PRIMANI
PRIMVLI
PRIMVL. PATER
OFIC. PRIM
OF. PRIMVL (?)
OF. PRM
PRIVATI. M
OF. PVDEN
PVTRI. M

Q

QVADRATI
QVADRATVS
QVARTVS
QVARTVS. F
QVIETVS. F
QVINNO
QVINTINI. M
QV. C

R

RACVNA. F
REBVRRI. OF
REBVRRIS
REBVRRVS. F
RECMVS
REDITI. M
REGALIS
REGINI. M
REGINVS. F
REGVILL
REGVLI. M
REQVREI ?
RIIOGENI. M
OF. RICIMI
RIPANI
RIIGNVS
ROFFVS. FEC
ROFFVS. FE
ROLOGENI. M
ROPPVS. FE
ROPPIRVI. M
RVFFI. MA
RVFINI
OF. RVFIN
RVFVS. FE

S

SABELLVS
SABELVI
SABINVS
OFF. SAB
SACERVASIII
SACER. VASI. OF
SACIANT
SABINIANVS. F
SACIRAPO
SACREM
SACROTI. M
SACROT. M. S
SALV. F
SANVCIVS. F
SANVILLI. M
SANVITTI. MA
SARENTIV
SATERNVS
SATERNINI. O
SAT TO. F
SECANDI. M
SECVNDINI
SECVNDVS
SEDATVS. F
SEDETI. M
SENI. A. M
SENICI. O
SENNIVS. F
SENO. M
SENONI
SENTRVS. FE

---

[1] *Peregrinus* is in Mr. Wellbeloved's list of names found at York. *Journal Brit. Arch. Assoc.*, vol. iii, p. 124.

SERRVS
SERVILIS
SEVERI. OF
SEVERI. M
OF. SEVERI
OF. SEVERPVD
SEXTI. O
SIIXTI. MA
SILDATIANI. M
SILVANI
SILVINI
SILVINI. F
SILVINVS. F
C. SILVII. .
SILVI. OF
SILVI PATRI. O
SILVIPATRICI
SINTVRNV. .
SITVSIRI. M.
SOLLVS
SOLLVS. F
MA. SVETI
SVLPICI
SVLPICIANI
SVOBNEDOF
SVOBNI. O
SVRIVS

T

TASCONVS. F
TASCILLA
TASCIL. M
TAVRIANVS
TAVRICVS. F
TEBBIL
TERRVS
TERCII. M
TERTI. M
TERTIOL. F
TERTIVS
TETTVR
TITTILI
TITTIVS
TITVRI. M
TITVRONIS
TVLLVS. FE
TVRTVNN

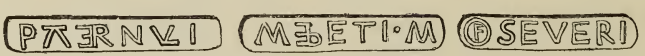
V

VALERI
VASSALI
VECETI. M
VEGETI. M
VENERAND
VENICARVS. F
VERECVNDI
VEREDV. M
VERTECISA. F
VESPO. F
VESPONI
VEST. M
VESTRI. OF
OF. VIA
VICARVS. F
VICTORINVS
VIDVCOS. F
VIIRI. M
VIMPVS
VIRIL
VIRILIS. F
OF. VIRILLI
OF. L. C. VIRIL
VIRONI. OF
VIRTHV
VIRTHVS
VIRTHVS. FECIT
OF. VIRTUTIS
VITA
OF. VITA
VITALIS. FE
VITALIS. M. S, F.
VITALIS. PP
VITINVS. F
VOSIICVNNVS
VNICVS. F
VRNINI

X

XIVI
XVNX

The letter M in these stamps, prefixed to, or following the name, signifies *manu;* F. *fecit;* O. and OF. *officinâ.*

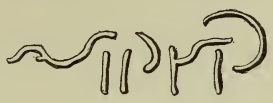


Examples of the Stamps.

206. POTTERS' names on the exterior of vases.

207. FIVE stamps on the lower parts of the outside of embossed vessels, which somewhat resemble Oriental characters. They are

all different from each other, and have not yet been satisfactorily explained. One is shewn in the annexed cut.



No. 207.

208. A STAMP on the centre of the bottom of a red cup, in two lines,—

LIVL.SENISCR
OCODASPAR,

which, when extended, would read thus: L. IVLII. SENIS CROCODES AD ASPERITVDINES: *The Crocodes of L. Julius Senis for granulations of the eyelids.* The collyria of the Roman oculists, called *crocodes,* were prepared from the crocus, or saffron, with the addition of other drugs, and the compositions, as we learn from Pliny and from the ancient Greek and Roman writers on physic, were extolled for various diseases of the eyes, which appear to have been much more common in former times than at the present day. Dr. Simpson has published several stamps for varieties of this composition. See *Monthly Medical Journal,* January 1851; and, for general reference to the subject, my notice of a medicine stamp found at Kenchester, printed in the *Journal of the British Archæological Association,* vol. iv, p. 280. The above stamp, however, appears to be out of place on this vessel. It was probably applied by the potter accidentally, or as a substitute; and to a similar fortuitous use of one of these medicine stamps must be explained its application to the rim of a *mortarium* found at Avignon. See Caylus' *Recueil,* tom. vii, p. 261; *Journal, ut supra,* p. 284; and Mr. Wright's *Celt, Roman, and Saxon,* p. 241-246.

209. INSCRIPTIONS scratched on Roman pottery:—COR. F. —FELICVLA.—GER. — IALLV. — MOMVVL. — SINX.N. — VIARIR.— IN.PAX.

GLASS.

The examples of Roman glass vessels contained in this collection, although extremely fragmentary, are highly interesting, as illustrations of the more complicate and elaborate processes in the art of glass making, and in the application of colouring matters. Some of the specimens are of the very highest degree of rarity, having belonged to vessels of which it would be difficult to find perfect examples, even in the museums of Italy. Some of these have been engraved and coloured in Mr. Apsley Pellatt's *Curiosities of Glass Making*.

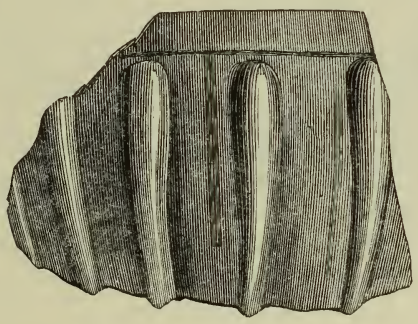
210. GLOBULAR Narrow-mouthed Vessel, in green glass, with handles attached to the neck; nine and a-half inches in diameter; three inches in height.

211. FRAGMENT of a wide-mouthed Vase, in pale green glass, ornamented with representations of chariot races. It may be compared with a fragment found at Hartlip, in Kent, on which are two compartments, the upper of which is filled with a design very similar to that on the London specimen, except that in the former the chariots are bigæ, and above the drivers are their names; the lower compartment is filled with gladiators. See *Collectanea Antiqua*, vol. ii, p. 17.

No. 211.

212. PORTION OF THE LOWER PART OF A VASE, so closely resembling the above-mentioned fragment found at Hartlip, that it appears to have been cast in the same mould.

213. FRAGMENTS OF BOWLS, in light green glass, ornamented on the exterior with a raised rib pattern, termed pillar moulding. Mr. Pellatt observes: "Pillar moulding is one of the greatest modern improvements, and is used advantageously for lamp pedestals, chandelier work, toilet bottles, salt cellars, etc., at very moderate cost. This was supposed to be a modern invention, and introduced by the late Mr. James Green as such a few years since; but in some Roman specimens recently exhumed in the city of London, and now in the possession of Mr. Roach Smith, it is proved beyond doubt that these projecting pillars, and the mode of their manipulation, were well known to the ancients." A very fine perfect example of these bowls, found at Takely, in Essex, is in the possession of Mr. Joseph Clarke.



No. 213.

214. FRAGMENT with projecting pillars, of a deep semi-transparent blue colour when held to the light; but under other points of view it appears to be of a dark copper colour.

215. OF the same pattern as the preceding numbers: colour, a dark transparent blue. Its specific gravity is 2483. It forms fig. 2, plate III, of Mr. Pellatt's *Curiosities of Glass Making*.

216. FRAGMENTS of a similar bowl, in opaque variegated glass; the colours are a dark iron red, with shades of brown, and black, and yellow, with a tinge of green. Specific gravity, 2576. *Ibid.* fig. 1, plate III; and fig. 4, plate VI.

217. FRAGMENT, of a fine transparent olive colour.

218. FRAGMENTS OF RIBBED BOWLS, of a peculiarly rich opaque variegated enamel. The body appears to be a pink colour, thickly streaked with yellow and white.

219. FRAGMENT OF A BOWL, OR CUP, of a plain smooth surface, in a rich enamel of green, yellow, and red. This and the other varieties of compound glass were produced by mixing coloured bugles or beads with masses of fused green, purple, or azure-blue glass. This specimen is shewn in Mr. Pellatt's volume, fig. 3, pl. VI.

220. SMALL FRAGMENTS OF A RIBBED BOWL, of semi-transparent light blue, streaked with white.

221. FRAGMENT OF A DRINKING CUP in white glass. It is ornamented with a pattern of incuse irregular ovals and hexagons, which covers the lower part of the exterior. Mr. Pellatt, who has engraved this specimen, observes that it "displays the great perfection of ancient glass cutting. One peculiarity is its lightness; it being but little more than twice its weight of water, viz., of a specific gravity 2049." *Curiosities of Glass Making*, page 136, and plate III, fig. 3.

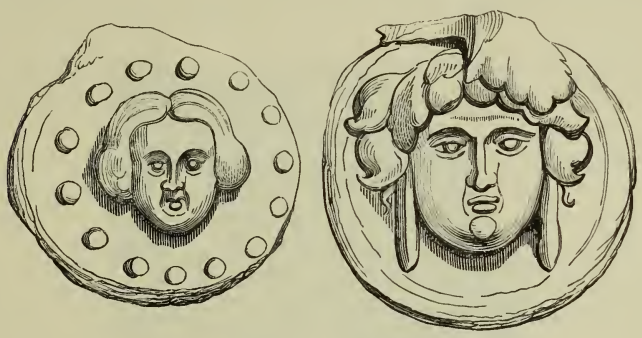
222. HALF OF A CUP, three-and-a-half inches in height, in colourless glass, like No. 221. The larger portion of the exterior is covered with a pattern formed of rows of incuse hexagons.

223. FRAGMENT OF A GLOBULAR CUP of white glass, entirely covered with a net-work pattern.

224. FRAGMENT OF A SMALL VASE, the ground of which is a semi-transparent deep blue, spotted superficially with opaque white. It forms fig. 5, plate VI, of the *Curiosities of Glass Making*.

225. PORTION OF THE BOTTOM PART OF A GLASS VESSEL, stamped with three circular rows of letters, which, being faintly impressed, are mostly illegible.

226. ORNAMENTAL HEADS from vases, two of which are shewn in the subjoined cut; that on the right is in transparent green glass; that on the left is of an olive green colour. These ornaments were usually placed at the lower extremity of the handles of some of the more elegant narrow-necked vessels. Caylus erroneously considers some similar heads were used as ornaments of the dress.



No. 226. Actual size.

227. HANDLE OF VASE in opaque white glass, terminating in a lion's head.

228. FRAGMENTS OF HANDLES in olive green glass.

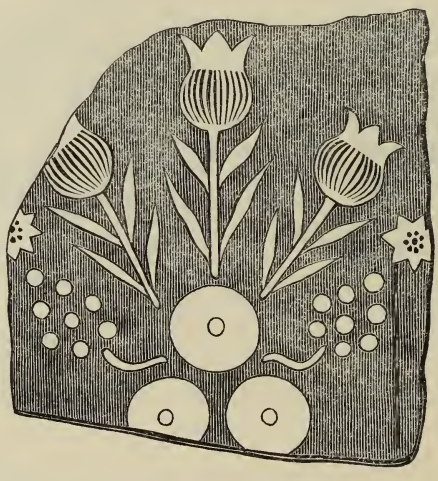
229. HANDLES, NECKS, and other fragments of vessels in green and in colourless glass.

230. BEADS, RIBBED AND PLAIN, in glass of various colours. One of an extra large size, of a deep blue colour, which formerly belonged to this collection, was stolen from Mr. Apsley Pellatt's lecture table.

231. HALF OF AN ARMLET in opaque white glass.

232. SMALL GREEN GLASS VIALS, from two to four inches in height, drop-shaped, commonly known by the term lachrymatory.

233. THREE fragments of an exceedingly rare and remarkable glass, in which flowers, stars, and other ornaments, in yellow, opaque white, and other colours, are inserted, as shewn in the annexed cut, which represents one of the fragments, all of which are flat, and one-sixth of an inch thick.



No. 233. Actual size.

TILES, PAVEMENTS, AND WALL-PAINTINGS.

234. FLAT RED TILES, seventeen and a half inches square, and two inches thick.

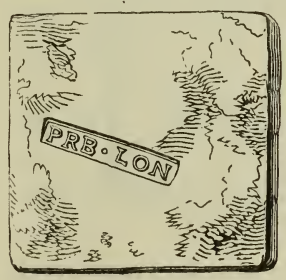
235. SAME as No. 233; eleven inches square, and from one and a half to two inches thick.

236. OTHERS, from six to eight and a half inches square, and from one to one and three quarter inches thick.

237. CIRCULAR RED TILES, seven inches in diameter, and two inches thick.

The tiles comprised in the foregoing numbers were taken chiefly from hypocausts, in which they formed, when placed one upon the other, with intervening courses of mortar, pillars, upon which the flooring of the apartments of dwelling-houses rested. With the exception of the circular tiles, No. 236, the other varieties are often found used as material in walls, and sometimes in the floorings of rooms as pavements.

238. TILE, nine inches square, and one and a half thick; inscribed, in raised letters, PRB. LON., probably, PR*ima* (*cohors*) B*ritonum* LON*dinii*; "the first cohort of the Britons at Londinium."

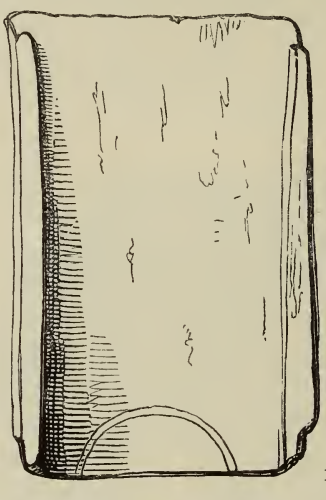


No. 238.

239. TILES in a light yellow or straw-colour clay, seventeen inches by eleven inches.

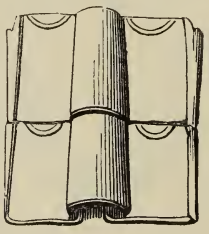
240. OTHERS, of the same dimensions, scored with bands of incuse stripes.

241. ROOFING TILES (*tegulæ*) with raised longitudinal edges, from fifteen inches by eleven, to eighteen by fourteen inches. These



No. 241.

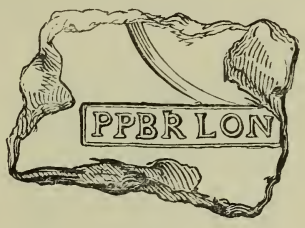
tiles are adapted, by curving slightly inwards, and by the raised edges being notched at the extremities, to be joined one to another, the smaller end of one tile overlapping the end of that next to it. The lateral junctions were covered with semi-cylindrical tiles (*imbrices*), as shewn in the annexed cut.



No. 241.

242. ROOF TILE, stamped PPRBR.LON.

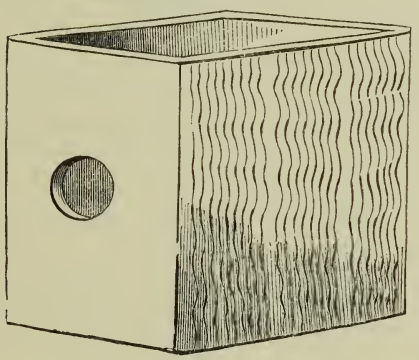
243. FRAGMENTS OF ROOF AND OTHER TILES, stamped with a similar inscription. On some, the perpendicular limb of the second R is lengthened to make an I; thus leaving no doubt as to the abbreviation being intended for *Britones* or *Britonum*.



No. 243.

244. RIDGE TILES (*imbrices*). One was stamped with the above formula, but only the first letters now remain.

245. HOLLOW FOUR-SIDED TILE, with two lateral openings; nine and three quarter inches, by eight and three quarters. These tiles were used for conducting the heated air from the hypocausts to the apartments requiring heat. They were placed one above the other, either in single or in double rows.



No. 245.

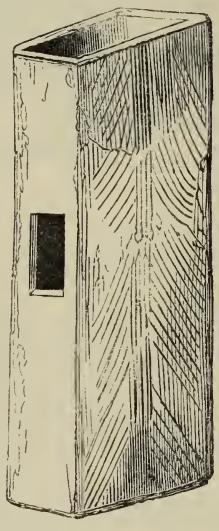
246. ANOTHER of the same dimensions, which, by being filled with mortar, has been adapted as a pillar for supporting the flooring of a house. It was discovered, thus applied, in Bush Lane, near Cannon Street.

247. FLUE TILE, sixteen and a half inches in length, six and three quarter inches deep, and four and a half inches wide; in red

clay. These tiles were carried up the walls from the hypocaust to the top of the house. By such means, it was very easy to regulate the heat to any required temperature:

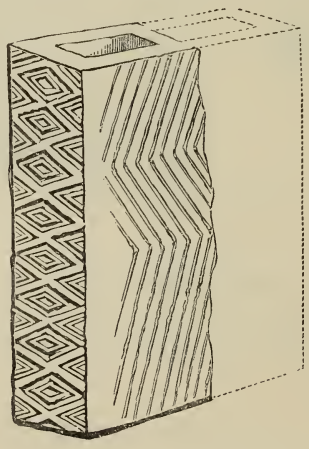
"Applicitum est cubiculo hypocaustum perexiguum, quod angusta fenestra suppositum calorem, ut ratio exigit, aut effundit aut retinet."

Plinii Epist., lib. ii, ep. XVII.



No. 247.

248. DOUBLE FLUE TILE, like No. 247, but with two channels, and without lateral apertures. It is eighteen inches by twelve inches.



No. 248.

249. VARIETIES of Nos. 245 and 247 in red and in pale clays, of various dimensions.

250. FRAGMENTS of ornamented red flue tiles, of which some examples are shewn in the cut beneath.

No. 250.

Although these tiles are elaborately decorated, they must have been wholly concealed from the sight, and the designs with which they are covered seem to have been subservient only to attach the mortar more closely.

251. CYLINDRICAL Clay Tubes, or Conduit Pipes, from seventeen to twenty-five inches in length, and from three to five inches in diameter. They are made to be united to each other, precisely like some of the drain pipes of the present day.

252. SPECIMENS of Tessellated Pavements, formed of red tessellæ an inch square, laid upon beds of mortar three to four inches thick.

253. SIMILAR to the last, but made with somewhat smaller tessellæ of red and pale yellow colours.

254. EXAMPLES of the finer kinds of tessellated pavements, formed with small tessellæ of various colours, worked into different patterns.

255. SEVERAL examples of the *spicata testacea*, composed of oblong bricks four and a half inches long, two and a quarter inches deep, and one inch thick, arranged in the same manner as grains in an ear of corn, or as what is familiar to us under the architectural term *herring-bone work*. Pavements of this kind, and of No. 252, were very common in the houses of Roman London.

256. PAVEMENT formed of a substruction, like those above mentioned, but the surface of which is composed of pieces of tiles and of small stones, rammed down and smoothed. This common sort of pavement was called *ruderatio*.

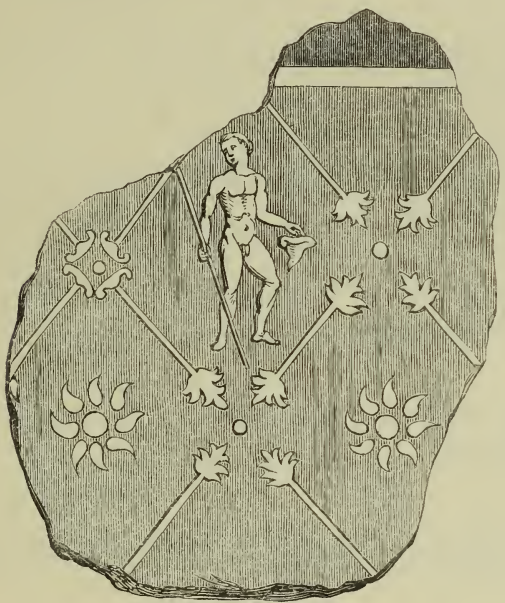
257. WALL PAINTINGS representing portions of panels in a dark red ground, bordered by lines or bands of various colours, the more prevailing of which are brown, yellow, green, and black. Sometimes the interiors of the panels were of a dark brown or black colour, and bordered by red, white, green, or blue. The substruction for these paintings is usually a coarse kind of mortar or concrete, composed of sand, lime, and small stones, over which is laid a thin calcareous coating for the reception of the paintings. The remarkable peculiarities of these paintings are their extreme superficiality and durability. It is very obvious, from the abundance of remains discovered on the sites of Roman buildings, that the art of wall painting was universally well understood, and that the requisite processes were conducted under some very effective, but, at the same time, extremely simple principles, which, at the present day, are only imperfectly understood.

258. A FRAGMENT of a well-executed painting, representing the forepart of a goat, or possibly a capricorn, in white, upon a dark ground, bordered with white, blue, and red.

259. PORTION OF A HEAD AND BUST OF A NYMPH, upon a white ground.

260. FOLIAGE, BIRDS, AND ORNAMENTS, which apparently have composed the centre of panels.

261. FRAGMENTS which give a pattern complete. The ground is red; the figure of the man and the trellis pattern are yellow; the stars and the circles are white; and the centre of the ornament on the left of the man, purple, or dark blue. The borders are white, and dark blue or purple.



No. 261. One third the actual size.

262. PAINTINGS representing marble columns and various kinds of marbles, in imitation of the real marbles with which the walls of the houses of the wealthy were sometimes covered. For examples of the Roman wall paintings found in England, and for notes on the subject, see *Antiquities of Richborough, Reculver, and Lymne*, p. 92, *et seq.*

263. PIECES OF THIN POLISHED MARBLE AND STONE, of various kinds, used in house decoration.

PERSONAL ORNAMENTS.

264. RING, for the finger, in gold; weight, nearly five drachms. From the Thames.

265. GOLD Finger Ring, in form of a circle, of small pearls or beads.

266. INTAGLIO, in cornelian, with a laureated head of Julius Cæsar. From the Thames.

267. INTAGLIO, in lapis lazuli; a nude figure with ears of corn in his hand.

268. INTAGLIO, in onyx, of an octagonal shape, engraved with the representation of a goat hunt.

269. BRONZE Ring, set with an opaque white stone, bearing a nude youthful figure, or Cupid, with two faces; in his left hand he carries a staff resting on his shoulder; in his right, extended backwards, is a purse, which the hinder face appears to be inclined towards, and regarding.

270. BRONZE Ring, set with a square piece of blue glass.

271. BRONZE Rings, the settings of which are lost.

272. GOLD Lunette, apparently an ear-ring ornamented with filligree work, and suspended by a loop to a ring.

273. EAR-RING, in plain gold.

274. SMALL Rosette Ornament, of deep blue glass, set in gold.

275. RING, in Gold, weighing six dwts. The lower part of the ring is formed of two serpents entwined together, and holding by their mouths the flat, circular, upper portion, originally engraved, but upon which the letters oc have subsequently been cut.

It is not believed that this ring was found in London, neither are its epoch and parentage determined; but it appeared to the author sufficiently interesting to be rescued from the melting pot.

276. BRONZE Ring, the upper part of which is a key, which seems to have been set with enamel.

277. SIMILAR to No. 276, but smaller, and quite plain.

278. ANOTHER, which appears to have been silvered.

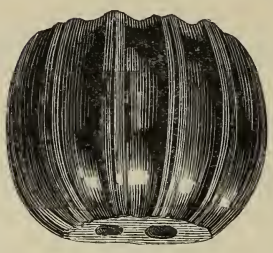
279. BRONZE Quadrilateral Chain-ring.

280. ARMLET of Bronze Chain-work, and a thin Circular Medallion, stamped with a radiated head, before which is the Greek Φ.

281. ARMLETS and Bracelets in bronze, of various patterns.

282. BRACELETS in Jet, and in Kimmeridge schale, in imitation of jet. See *Collectanea Antiqua*, vol. iii, p. 35, and plate ix.

283. A BEAD IN JET, well cut and polished.

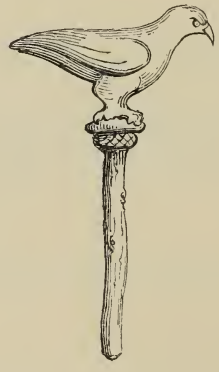


No. 283. Actual size.

284. BEADS IN GLASS, of various forms and colours. Some of these are of good material; but others, particularly the ribbed kind, are of a very inferior and imperfectly made glass.

285. GLASS STUDS, or *boutons*.

286. HAIR PINS, in bronze, from three to five and a half inches in length, generally ornamented at the upper extremity with a boss, or some fanciful design. One (shewn in the annexed cut) is surmounted by the figure of a bird, probably intended for an eagle upon a standard.



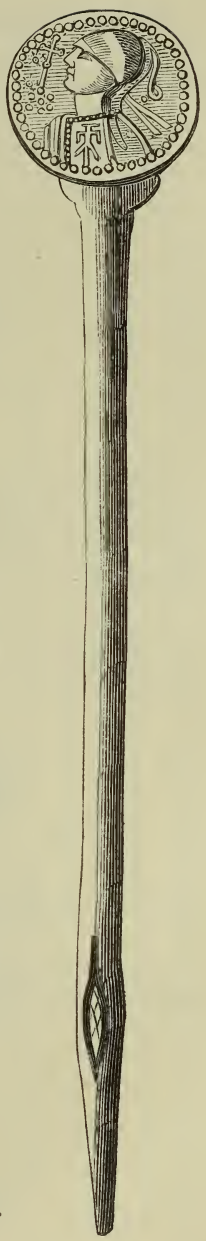
No. 286. Actual size.

287. NUMEROUS varieties of the *acus crinalis*, or hair-pin, in bone, from three to seven and a half inches in length, the larger

end usually terminating in an ornament, such as a bust, a fir-cone, or a knob. The head dresses of the Roman ladies were constructed with much care; and in allusion to them by the satirists, the pin is often mentioned, as by Martial:—

> Tænia ne madidos violet bombycina crines,
> Figat acus tortas sustineatque comas.
>
> Lib. xiv, ep. 24.

To the present day the hair-pin has not ceased to form a conspicuous part of the head-dress in Italy and Germany, where it is worn at the back of the head, the hair being gathered up and twisted round it.



No. 288. Actual size.

288. BRONZE HAIR-PIN, with an eye towards the lower extremity, and surmounted by a circular medal-like ornament bearing the representation of a bust in armour, before which is a cross. From this design, the needle may be assigned to the fourth or fifth century. The eye was probably intended for the insertion of a ribbon or fillet, to aid in securing the hair. See illustration.

289. ORNAMENT, IN BRONZE, in form of a serpent, three inches in length, which appears to have belonged to a hair-pin.

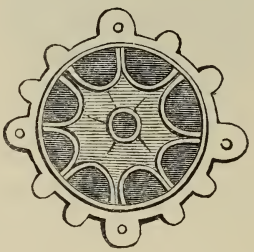
290. PINS IN BRONZE, used in fastening the dress. Some of them have ornamented heads, two of which are cruciform. It is probable that some of these may have been used also for the hair.

291. SILVER FIBULA, in the form of a dolphin.

292. BOW-SHAPED BRONZE FIBULÆ, of various designs.

293. BOW-SHAPED, with knobs at the ends of the transverse bar, like those on pp. 81 and 83 of the *Antiquities of Richborough, Reculver, and Lymne.*

294. CIRCULAR FLAT FIBULA, set with blue and green glass.



No. 294. Actual size.

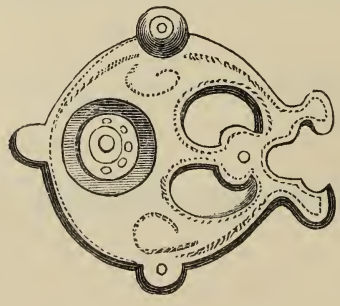
295. FLAT CIRCULAR BRONZE FIBULA, silvered. It is ornamented with the figures of a man and a horse, within a pearled circle. From its rude execution, it may possibly be Frankish or Saxon work.

296. FIBULA, in form of the sole of a sandal, filled with a deep blue enamel.

No. 296. Actual size.

297. ENAMELLED BRONZE STUD.

298. BRONZE FIBULA, of peculiar form, as shewn by the annexed cut. It bears traces of silver and enamel.



No. 289. Actual size.

299. CIRCULAR Bronze Fibula, with shifting pin.

It is probable that nearly all the Roman fibulæ which we meet with in England and in France were of provincial workmanship. They are almost of infinite variety of form. Some are set with glass, or with silicious pastes, coloured. On sculptures and other works of ancient art, circular fibulæ alone are represented as fastening the drapery in front of the neck or over the shoulder. The only instance I know of the introduction of any other variety of fibulæ occurs on the sculpture at Mayence, figured in plate xxx, vol. ii, of the *Collectanea Antiqua*. A lady is there pourtrayed as wearing several fibulæ of a rectangular form.

300. BRONZE Buckles.

301. BRONZE Enamelled Girdle Clasp, nearly four inches in diameter. On the under side are two projecting bars for securing it to one end of the girdle, and for receiving a hook on the other to fasten it. The colours were red and yellow, but they are superficially a good deal decomposed, and have lost their original brilliancy.

No. 301.

SANDALS IN LEATHER.

Various objects in leather, both Roman and mediæval, form one of the most interesting sections, and perhaps the rarest, in this Museum. The mediæval portion will be referred to under its proper head. The Roman is almost wholly confined to sandals. When the perishable nature of the material, under ordinary circumstances, is considered, together with the almost total absence of specimens of ancient leather sandals elsewhere, a question naturally arises as to the cause of the accumulation of so many examples in one collection. The preservation of the leather is, in the first place, entirely the consequence of its exclusion from atmospheric air in a wet or moist situation; and, secondly, of its being saturated with oil immediately after it is taken from the moist earth, and before it is dried. Thus, the evaporation of the water, and the absorption of the oil, go on simultaneously, and the leather retains its elasticity, and much of its other qualities. But if, when taken from the water or boggy earth in which it has been embedded, the leather is allowed to dry, it rapidly collapses, shrivels up, and becomes brittle and perishable. The sandals before us (plate IX), were, together with others, taken chiefly from the bed of the Thames, several feet deep, and from the boggy soil of Lothbury and its neighbourhood.

Writers on the costume of the ancients have described at length the various kinds of shoes and boots worn by the Greeks and Romans. The sources whence they derived their information are from passages in ancient authors, and from sculptures. Both are good and legitimate, but they must be taken with a good deal of latitude as regards the definition of the numerous kinds of this useful portion of clothing, which must have been subject to the mutations of fashion and of necessity, then as now; and the attempt to explain in detail all the terms used by early writers relative to the subject has led to considerable uncertainty and confusion. It seldom came within the scope of a writer to describe minutely parts of the costume, or to use a word that might not be applied generally, or which, if of special import at one period, might be less so

in after times, and especially in a foreign country. Some of the ancient sculptures are very useful in affording examples of different kinds of shoes and boots, and, in some instances, they may be received as faithful representations. No description, however, and no design, can so fully serve to give us correct ideas as the objects themselves; and, therefore, as far as they are specimens of particular kinds of shoes or sandals worn by the inhabitants of Londinium, the examples in this collection are of the highest interest. It would be foreign to the purpose of this Catalogue to describe the numerous varieties of the shoes of the ancients, or to draw comparisons which, without additional cuts, would be but imperfectly understood. It must suffice to say, that our sandals (*crepidæ*) differ considerably from the representations with which we are most familiar, in being more elaborately worked. One of the nearest approaches to similarity is in the sandals of a statue at Rome of a countryman, engraved by Montfaucon, *Ant. Expl., Suppl.* tom. iii, pl. VI; but those found in London have, in every instance, been made to encase the foot, and are not so open at the toes as usually shewn in works of ancient art. They are of small size, ranging from seven to ten inches in length, and thus may be presumed to have belonged to women or to young persons. All of them appear to have been worn.

The more completely preserved shoes, as fig. 3, pl. IX, enable us to ascertain precisely how they were made. They are formed of four layers of leather, the outside of which is the thickest, and the innermost the thinnest; held together, without any appearance of stitching, by nails, clenched on the inside of the sole. These nails are placed in a single row round the edge of some of the soles, with five in the broadest part, and three at the heel; on others, the nails are thickly studded, illustrating the well known passage in Juvenal:

> "Cum duo crura habes, offendere tot caligatos,
> Millia clavorum." *Sat.* xvi, l. 24.

The upper part of the sandals is of a piece with one of the layers of the sole formed from one piece of leather, the middle of which helped to form the sole, while the sides were cut into the elegant reticulated and looped patterns, and bent upwards, as shewn in the figs. 1, 2, and 4, of pl. IX. They were then sewn at the toe and heel, as in fig. 1; or simply at the heel, as in fig. 2.

302. PLATE IX, FIG. 1. SANDAL, seven inches in length; width, three inches. With the exception of a latchet on either side of the forepart, and the other layer of the sole, this specimen is perfect.

303. PLATE IX. FIG. 2. TWO of this form and pattern, but not a pair; as they are both made for the left foot. The long bands or loops of the forepart of these shoes lapped over beyond the middle of the foot, to join the loops on the opposite side, which are much shorter. Length ten inches; width three and a half inches.

304. PLATE IX. FIG. 3. THIS specimen has all the layers of the sole quite perfect. It differs from the foregoing varieties in bands at the toe, which terminate in strings which fastened together over the instep. Length nine inches; width three inches.

305. PLATE IX. FIG. 4. FRAGMENTS of another variety of the sandals.

306. TWO children's shoes, each six and a half inches in length. One of them is nailed.

307. SOLES AND PIECES OF OTHER SANDALS.

Fig. 1.

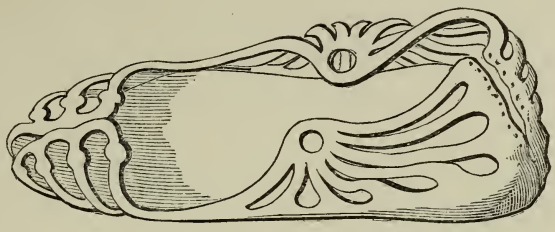


Fig. 2.

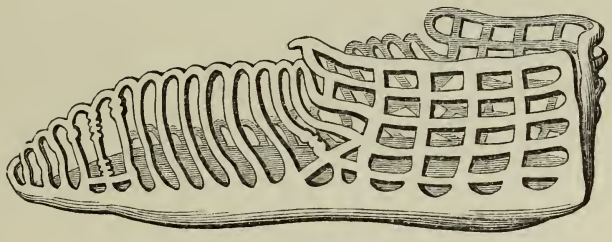


Fig. 3.

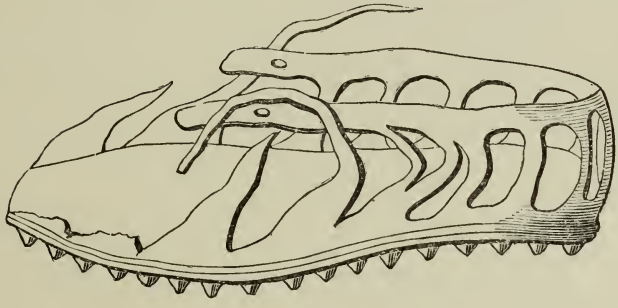
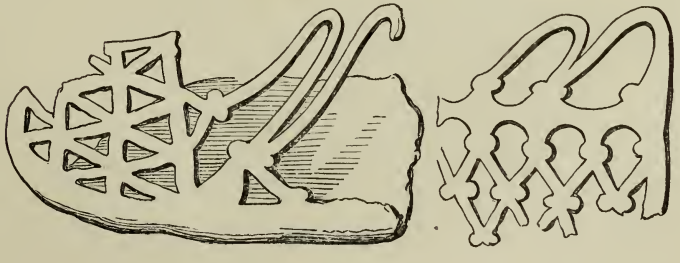


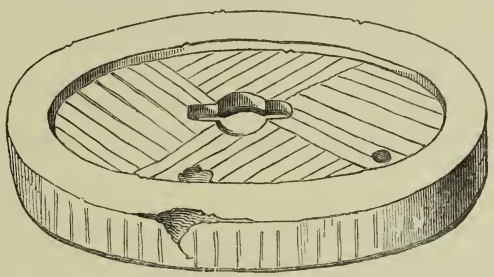
Fig. 4.



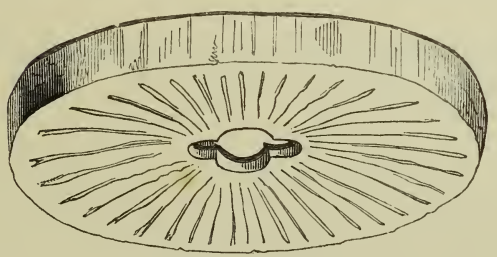
ROMAN SANDALS.

UTENSILS AND IMPLEMENTS.

308. THE upper stone of a hand-mill or quern, *mola manuaria*, or, *versatilis*. It is formed of the dark porous lava which abounds in the Eifel, and the neighbourhood of Andernach on the Rhine, where it is still quarried and worked for various kinds of mill stones. The lower part of these hand mills was fixed and slightly convex. The upper stone, through which the grain ran, was moved round it by an iron handle, the remains of which are seen in our specimen. The lower portion of it, which is concave, is shewn in the subjoined cut. Hand-mills of this kind were extensively imported into Britain



No. 308. 16 inches in diameter; 3½ inches thick in the rim.



The above stone reversed.

by the Romans, and fragments are found in all parts of the country where there were Roman settlements Hand-mills were also made from the native conglomerate, called pudding-stone, some of which, found at Springhead, in Kent, are figured in plate XLI of

the *Collectanea Antiqua*. In some parts of Greece the hand-mill is still commonly used, and in Scotland and Wales not long since it was usually to be found among the peasant's domestic utensils. Its present use is probably more general in other countries than is suspected. Only a short time since I noticed one in the faubourgs of Abbeville, fixed in a stand, and turned by an iron handle, in principle and in form precisely like those of the ancient Romans.

309. FRAGMENTS OF LARGER HAND-MILLS, and of such as were turned by mules and asses. They are all of the same porous volcanic stone, from which they are termed by Ovid *pumiceæ*:—

"Et quæ pumiceas versat asella rotas."
Fast. vi, 318.

310. MORTARS, in stone (*pilæ*), for pounding with a pestle. They are very like those in use at the present day, and the chief reason for appropriating them to so early a period is the fact of their having been discovered with unquestionable Roman remains.

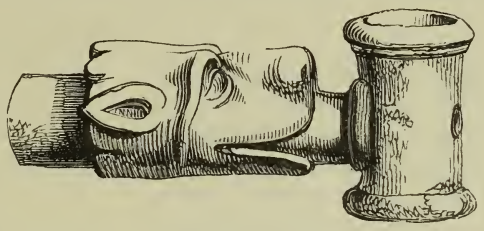
311. FRAGMENTS OF A SMALL SHALLOW MORTAR (*mortarium*), which has been used for rubbing down a kind of red colouring matter.

312. IRON HANDLE OF A PAIL OR BUCKET; found with urns in a pit in Moorgate Street.

313. IMPLEMENTS FOR SPINNING; viz., the spindle *(fusus)*, and the wheel, or whorl *(vorticellum)*. The former is in wood, about seven inches in length, tapering towards the ends. The latter is in bone, about an inch in diameter. It was affixed to the lower part of the spindle, to give it rotary movement, and, by its weight, to serve to draw the thread tighter. The collection contains several of these curious illustrations of the prevalence of the early and useful art of spinning in Roman London. Several of both these objects have been found, and it is probable that many

of the small flat perforated circular stones in this collection were spinning whorls. On the subject of weaving among the ancients, Mr. James Yates's learned volume, *Textrinum Antiquorum*, is the most comprehensive treatise we possess. It is to be hoped he will be enabled to complete it.

314. EPISTOMIUM, OR COCK, for water or other fluids; in bronze. Its construction is similar in principle to those of the present day, but, like most articles of ancient workmanship, it is more tasteful in design. The perforated stopper is wanting.



No. 314. Length, 5 inches.

315. BELLS, IN BRONZE, four-sided, and circular; two and a half inches in length.

316. A SMALL BELL, with clapper, still sonorous.

317. KEYS of various kinds, chiefly in bronze, from one to five inches in length. Although there are upwards of thirty, not any two of them are precisely alike. Modern ingenuity in the construction of locks and keys has accomplished but little, if anything, beyond what was well known to the ancients. When the late Mr. Mordan visited this collection, he observed, in reference to some of these specimens, that the principle of his patent keys had evidently been well understood by the Romans. He had, in fact, simply recovered what had long since been known and forgotten, like very many other supposed modern inventions.

318. PORTIONS OF LOCKS, and their fittings.

319. HANDLES, IN BRONZE, of small boxes or coffers. Their extremities are in the form of the heads of animals.

320. SICKLE, IN IRON, for reaping corn (*falx messoria*); found in Southwark. It is rather thinner and smaller than those used at the present day, and resembles one found at Pompeii.

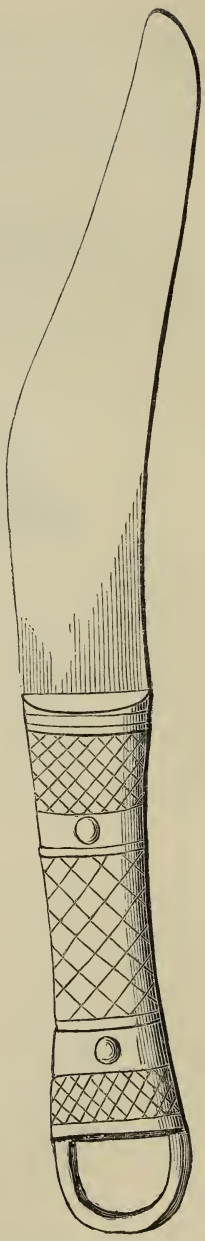
321. PRUNING-HOOK (*falcula*), in iron.

322. WHETSTONES (*cotes*); the longest, eleven inches, has the remains of a metal loop for suspension. The smallest (*coticula*), four inches in length, has a hole at one end for the same purpose. They are four-sided, and somewhat like those now in use.

323. SCISSORS, (*forfex*), in iron, four inches in length, with a plate of bronze to strengthen the semicircular part held in the hand. The form is that of what is usually known by the term shears. A variety, eleven inches in length, but which has been at least three inches longer, resembles the modern scissors. The material is iron, with a brass plate on each side, and the two loops of the handle tipt with brass.

324. FORCEPS, in iron, six inches in length.

325. KNIVES, with bone handles, and loop for suspension, like the specimen shewn in the cut on the side of this page. Bone-handled knives were commonly used by the Romans of the middle class,



No. 325. Actual size.

as we learn from Juvenal describing his own household stuff:—

"——— adeo nulla uncia nobis
Est eboris, nec tessellæ, nec calculus ex hac
Materia; quin ipsa manubria cultellorum
Ossea.

Sat. xi, l. 131.

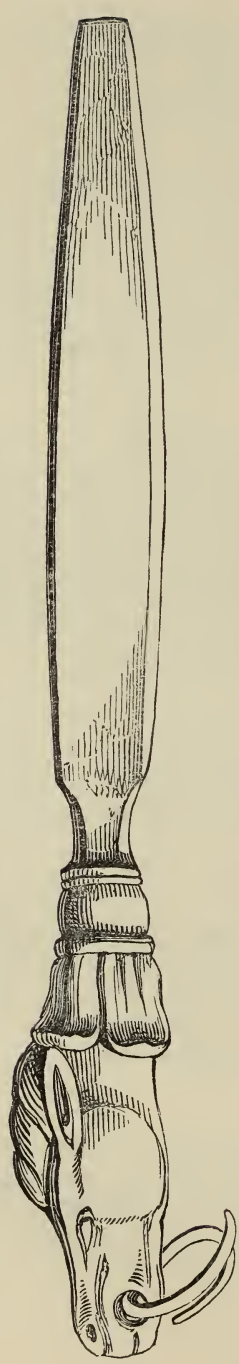
326. KNIFE, six inches in length, wholly in steel. The blade, on which is stamped the maker's name, OLONDVS. F., is curved inwards; the handle terminates in a ring. It is in extraordinary preservation, and the edge is still sharp.

327. BLADE AND PORTION OF THE HANDLE OF A KNIFE, four inches in length. The handle has been covered with wood, traces of which remain. The blade is slightly curved. It bears the maker's name, P. PASILIF, in a neatly executed oblong stamp, in the centre of which is a small figure, apparently of a person standing. This and the preceding are believed to be the only examples known of knives stamped with the makers' names.

328. KNIVES, IN STEEL, six inches in length. The handles and blades of these knives are formed out of one piece of iron. They are slender in shape; the blades straight; the handles hexagonal, and looped at the end.

329. KNIFE, resembling the sacrificial *culter*, often represented on sepulchral and votive monuments, excepting that the blade is straight, and not curved downwards; length of the blade, five inches; width near the haft, two inches; the haft, two inches in length, is hollow, for receiving a wooden handle.

330. KNIFE, six inches in length including the handle. It is one and a quarter inch wide at the haft, and tapers to a point, curving upwards. It resembles one found at Hod Hill, near Blandford, in Dorsetshire, in the possession of Mr. H. Durden.



No. 334.

331. ANOTHER, similar in form, but rather smaller.

332. KNIFE, seven inches in length, and two inches wide at the haft, curved upwards, almost to a semicircular form; adapted for cutting both downwards and backwards; the haft is solid and pointed, to be fixed in wood.

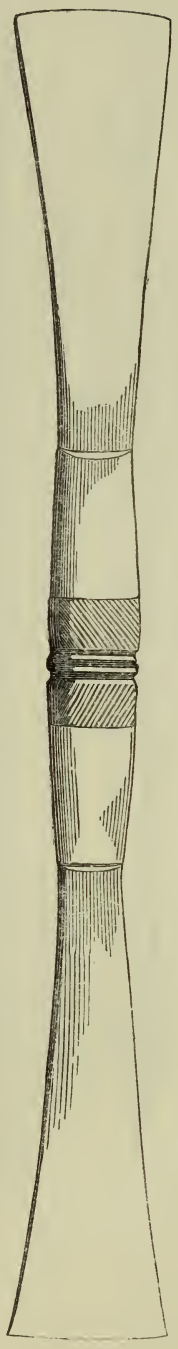
333. A STRAIGHT KNIFE, which, with the handle, also of iron, measures fourteen inches. The blade resembles those of the table knives of the present day. The handle terminated in two semicircles, and had wood or bone attached to it by means of bronze tubes, which are filled with bronze rosettes. This uncommon specimen was found in the Thames, at London. It resembles one figured in Houben's *Denkmaeler von Castra Vetera und Colonia Trajana*, tab. xlvi, No. 7.

334. A STEEL (probably a butcher's), for sharpening knives. The handle, in form of a horse's head, surrounded at the neck with leaves, has a ring of the same metal for fastening it to the girdle. It is in perfect preservation, and is shewn in the cut, of actual size.

335. SPATULÆ, IN IRON, which appear to have been intended for spreading ointments or plaisters, or, possibly, for the preparation of pigments. They are of small size, measuring only, handles included, from five to six inches.

336. AN AWL, IN IRON, seven inches in length.

337. MODELLING TOOLS, IN IRON, one of which is exhibited on the side of this page, the actual size.



No. 337.

338. SPOONS (*cochlearia*), IN BRONZE, five and a half inches in length. The bowls are circular, the handles pointed; thus they are well adapted both for eating eggs, and for the extraction of cockles and other shell-fish from their shells, as shewn in the epigram of Martial:

Sum cochleis habilis, sed nec minus utilis ovis:
Numquid scis potius cur cochleare vocer?

Lib. xiv, 121.

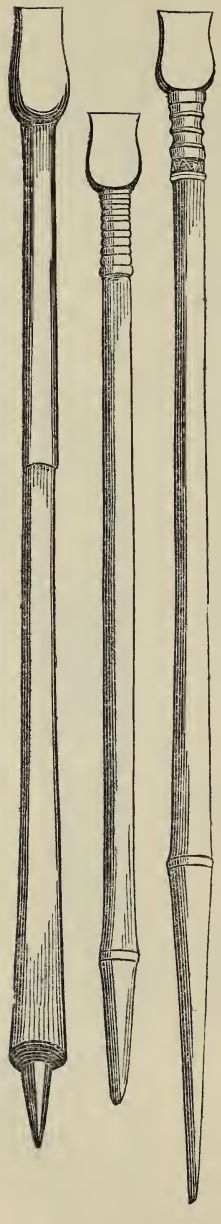
Would you know why a Sheller they still call my whole?
'Tis because, I suppose, while you may, if you like,
Very handily scoop out your eggs with the bowl,
You can still periwinkle-shells pick with the spike.

H. P.

339. SPOONS WITH ELONGATED BOWLS, like fig. 13, plate VII, *Antiquities of Richborough, Reculver, and Lymne.*

340. SPOON, the bowl of which is constructed with a hinge to fold back upon the handle, the lower part of which is in the form of an animal.

341. SPOONS (*ligulæ*), IN BRONZE, with narrow tapering bowls and stems, terminating in oblong bulbs. The stems are more or less ornamented, and some are studded with silver,



No. 342.

and inlaid with silver wire. These spoons were used for extracting unguents and medicated preparations from the well known bottles with long necks; they were also used in the arts, as the examples found at Saint-Médard-des-Prés[1] with numerous other implements, which belonged to a female artist, clearly prove.

342. STILI, IN STEEL, about fifty specimens, from which three examples, shewn in the margin, are selected. They vary in length from four to six inches, and present a considerable variety in the form and ornamentation of the shanks, some of which are ribbed with brass; they all, however, are uniformly pointed at the one end, and flattened at the other. The *stili*, or *styli*, were used for writing on tablets of thin wood, covered over with wax, the flattened end being adapted to smooth the surface for fresh inscriptions, or for erasing and making corrections in the writing, alluded to in the prescript of Horace, *sæpe stilum vertas*, *Sat.* i, x, 72. The stilus was also called *graphium*, and its case *graphiarium*:

> Hæc tibi erunt armata suo graphiaria ferro:
> Si puero dones, non leve munus erit.
> *Mart. Epig.*, lib. xiv, 21.

Many other references in ancient writers might be quoted in relation to the material of which the stilus, or graphium, was made; it was not unfrequently used as a weapon, and wounding with a pen was

[1] See *Description de la Villa et du Tombeau d'une femme artiste Gallo-Romaine*, par Benjamin Fillon, Fontenay, 1849; and *Gentleman's Magazine*, July 1850, plate II.

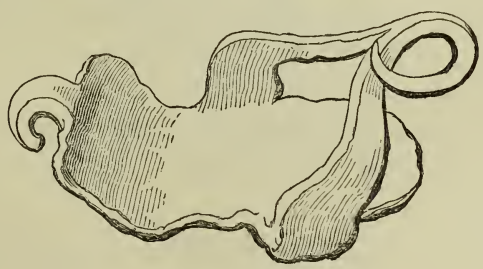
not always, as at the present day, a mere figurative expression. The extraordinary preservation of these implements is to be attributed to their having been deposited in a moist soil, at great depths. They were chiefly procured from Lothbury and its vicinity, and some were recovered from the contents of a deep pit on the site of the New Royal Exchange, after they had been carted away to the suburbs of London.

343. TABLET, IN WOOD, for receiving the coat of wax for writing upon with the stylus. It is five and a half inches in length, and three and a quarter inches wide. As there is a raised margin on both sides for protecting the coat of wax and the writing, it is evidently an inner leaf of the *tabulæ*, or *tabellæ*, as these waxen tablets were termed, the outer sides being solely of wood. The margin of the back is perforated for receiving the string for fastening the tabellæ together. The entire materials for writing a letter on these waxen boards are enumerated in the *Bacchides* of Plautus, where a person is ordered to fetch for this purpose, *stilum, ceram, tabellas, et linum*, iv, 4, 63. The process is made perfectly clear to us by the fortunate discovery of two ancient tabellæ, in a good state of preservation, some few years since, in Transylvania, on which not only the wax was found to be perfect, but the writing itself quite legible.

344. FISHHOOKS, IN BRONZE, taken from the bed of the Thames, near London Bridge.

345. NEEDLES, IN BRONZE, a great variety.

346. UTENSILS, IN IRON, one of which, six inches in length, is shewn in the annexed cut. It is by no means certain what these objects are; they have been found in various parts of England,



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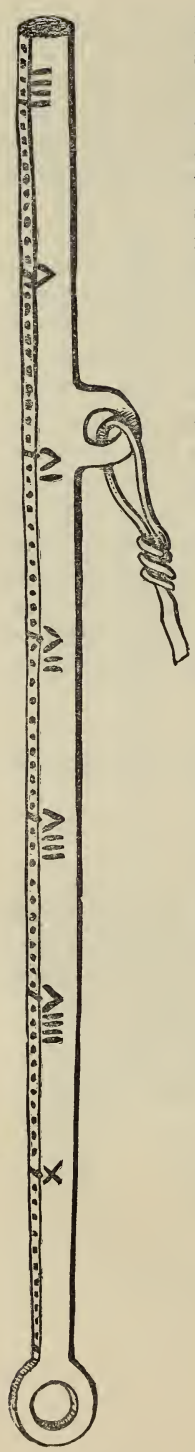


No. 350.

France, and Germany, and almost always on the sites of Roman buildings, or contiguous to Roman stations. It has been supposed they were used as temporary shoes for horses with tender feet; and they have been called stirrups; but both these notions are unsatisfactory. They vary considerably in form, as may be seen in a specimen in the Evreux Museum, engraved in vol. iii *Collectanea Antiqua*.

347. A BALANCE, or Pair of Scales (Libra), in Bronze. The dishes are ornamented with a very elaborate pattern; in other respects, this balance closely resembles those in common use at the present day.

348. SCALE Beams, in Bronze, of various kinds. One of these is jointed for folding up; others are divided into fractional parts, like steel-yards.

349. STATERA (Steel-yard), in Bronze, with hook for suspension, but wanting the scale.

350. SCALE Beam (arranged to serve also as a Foot Measure), in Bronze. It is shewn in the cut in the margin, of the actual size.

351. WEIGHTS of various kinds, some adapted for steel-yards.

352. KEYS, in Bronze and in Iron; a very large collection.

353. PORTIONS of Locks, and their Fastenings.

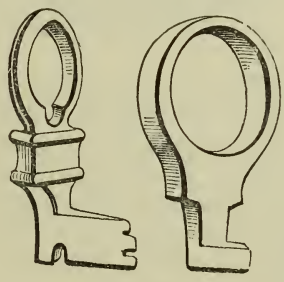
354. BONE TUBES, from two to three inches in length, with lateral perforations, erroneously supposed to be pieces of flutes, to which they bear some resemblance; it is with reason conjectured that they were used in weaving.

355. A PIPE, OR FIFE (*tibia*), seven and three quarter inches long, made from the shin-bone of a bird.

356. ROUNDELS, IN BONE, from one and a half inch in diameter, to upwards of two inches; and from a quarter to half an inch thick; ornamented with concentric circles and small circles, variously arranged. They were probably used in playing some game.

357. SWORD OR DAGGER-HILTS, IN BONE, and one in wood.

358. SHOEMAKER'S AWL, five and a quarter inches in length; the handle is of wood, the lower part of which is bound with bronze.



No. 352.

ROMAN AND ROMANO-BRITISH.

359. BUCKLER OF BRONZE, twenty-one and a half inches in diameter. It has a semi-globular umbo, beneath which is the handle, also of bronze. The outside of the buckler is covered with eleven concentric circles of small convex studs, alternating with circular ribs; it was found in the bed of the Thames, off London; one very similar, having twenty-six concentric circles of studs, was dredged up, together with a leaf-shaped bronze sword,

No. 359.

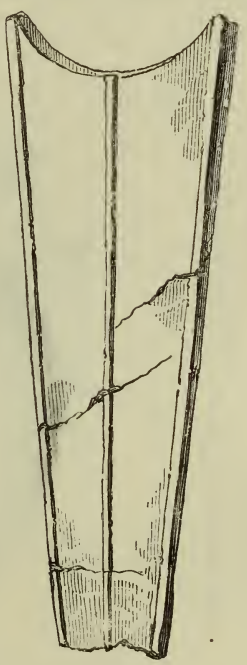
off Woolwich, in 1830; and others of the same kind have been found in various parts of the kingdom. These shields, as well as the swords, daggers, and spears in bronze, have been hitherto generally termed British; but this attribution is not satisfactory, and the term Celtic, although more comprehensive, appears also objectionable. All of these weapons have, more or less, an Eastern character, and closely resemble in their forms the representations which have come down to us of the Etruscan, Greek, and early Roman arms, while, at the same time, they do not accord with the descriptions of the arms of the Britons, as given by ancient writers. That the general use of bronze was anterior to that of iron, in countries where iron was not indigenous, or little known, there can

be no doubt; but at a comparatively early period after the conquest of Britain we find iron superseding bronze in the manufacture of weapons. It is true that daggers in bronze have been found in tumuli which seem, without doubt, to be British; but we must consider these tumuli of the Romano-British period, and not anterior to the conquest of Britain by Cæsar. See some sensible remarks by Mr. Wright on this subject in *The Celt, the Roman, and the Saxon*, p. 74, *et seq.;* also, *An Enquiry into the Æra when Brass was used in purposes to which Iron is now applied*, by the Rev. John Hodgson, printed in the first volume of the *Archæologia Æliana*.

360. DAGGER, in Bronze, eight and a half inches in length.

361. DAGGER, in Bronze, ten and a half inches long, but only three quarters of an inch wide.

362. SCABBARD of Dagger, in Bronze; it was about eight inches long when perfect.



No. 362.

363. FRAGMENT of a Bronze Sword, fourteen inches in length.

364. JAVELIN-Head, in Bronze, six inches in length. The hollow socket for the shaft extends to the extreme point of the cusp, a peculiarity common to all of the varieties following.

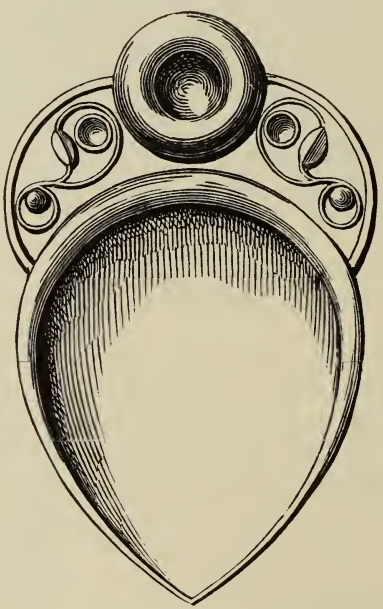
365. JAVELIN-Head, eight and a half inches in length. This is a very elegantly-worked specimen, being ribbed up the centre of the socket, and on the sides of the cusp; it has also a lozenge-ear

or projection on each side of the socket, probably to admit a string for securing it more firmly to the shaft.

366. JAVELIN-HEAD, the same length as the preceding, but wider in the spread of the sides of the cusp, and larger in the socket; it has two loops close to the bottom of the cusp.

367. SPEAR-HEAD, twelve inches long, and one and three quarters at the widest part.

368. ORNAMENTED PLATE, IN BRONZE, the use or application of which is by no means obvious. It measures four and a half inches by three inches.



No. 368.

369. SPEAR-HEAD, sixteen inches long, and two inches wide.

370. SPEAR-HEAD, twenty-two inches long, and two and a half inches wide at the broadest part of the cusp. The socket of this fine specimen, instead of being rounded at the cusp like those of most of the others, rises to an angle. It was taken up by a casting-net from the bed of the Thames, at Datchet.

371. CELT, of the common type, four and a half inches.

372. PAALSTAB, six and a half inches. The remarks on No. 359 will apply to these two implements.

373. STYLE, or *acus*, in bronze, eight and a quarter inches in length. See the reduced cut on the side of this page.

No. 373.

374. SPEAR-HEAD, IN IRON, twenty-three inches in length, and two and a quarter inches wide at the lower part of the cusp.

375. SPEAR-HEAD, IN IRON, fifteen inches in length, and two and a quarter inches broad in the widest part of the cusp.

I have placed these two spear-heads under the head "Roman", chiefly because the sockets for the staves are perfect throughout the entire circumference; while the early Saxon spear-heads, which in other respects they resemble, are almost invariably split in the socket.

376. ARROW-HEAD, IN IRON, five inches in length. The cusp is solid and triangular, projecting slightly from the socket.

377. ARROW-HEAD, IN IRON, three and a half inches in length, with conical cusp.

I am enabled to classify these two rare and well-pre-

served specimens with confidence, in consequence of the discovery of some very analogous examples at Hod Hill, in Dorsetshire, with other weapons and miscellaneous remains of unmixed Roman origin.

378. ENAMELLED Bronze Plate, seven inches in length. The colours remaining are red, blue, and dark green; the most durable have been the dark green and the blue; the red is partially decomposed, and has lost much of its original tint; another pigment has vanished entirely; the cells which contained it have now a grey or very light green appearance, and it is probable it may have been originally a metallic light green. The accompanying woodcut gives a faithful representation (half the size of the original) of this beautiful piece of ancient art. In general character of workmanship and ornamentation, it may be compared with the Bartlow vase, and with some other Roman enamels found in this country and in France: but the details of the designs bespeak a later period, and it is probable our ornament may be as late as the sixth century.

No. 378.

379. ARROW-HEAD, IN IRON, combining both the cusp and the *spiculum;* the former is quadrilateral, and three inches in length; an inch below are the barbs, projecting one and a half inches above the nail-like point, which was fixed into the shaft. I have never seen any other example of this formidable compound arrow-head. It was dug up in Cannon Street.

380. ARROW-HEADS of various kinds, some resembling Nos. 377 and 378; others with barbs; all of iron.

381. DAGGER, IN WOOD. It is of the well known form of the Roman *pugio*, and was found under circumstances which confirm its origin; it was probably a child's toy.

382. RINGS, IN BRONZE, oxidized together, apparently portions of the *lorica*, or body armour.

ROMAN COINS.

MEDALLIONS IN BRASS.

383. FAUSTINA THE YOUNGER. *Obv.* FAVSTINA AVGVSTA. Head of Faustina to the left. *Rev.* VENUS. Venus standing between a Cupid and a Triton.

384. COMMODUS. *Obv.* M. COMMODVS ANTONINVS PIVS FELIX AVG. BRIT. Laureated head of Commodus to the right. *Rev.* COS. VI. P. P. in the exergue. The sun in a car drawn by four horses on the clouds: below, the recumbent Earth, with right arm raised, and holding in the left a cornucopiæ.

GOLD.

385. MAXIMIANUS. *Obv.* MAXIMIANVS. P. F. AVG. Laureated head of Maximianus to the right. *Rev.* SALVS. AVGGG. Personification of the goddess Salus standing, and feeding a serpent from a patera. In the exergue, M.L., for *Moneta Londinensis.*

This is one of the rarest coins in the Roman series. Although it bears the effigies and name of Maximian, it was doubtless struck by Carausius to imply that his assumption of the imperial title and power in Britain was recognized by Diocletian and Maximian.

SILVER.

The reverses only are given.

386. CONSULAR. CONSIDIA. — Victory in a quadriga. — FONTEIA. Cupid on a goat. — L. FVRI CN. F. Curule chair and fasces. — PETRONIA. CAESAR AVGVSTVS SIGN. RECE. A kneeling figure presenting a standard.

Two of these are of base silver. There are also a few specimens of family denarii in lead, some of which bear evident marks of having been plated.

387. PLATED Consular and Imperial Denarii, found together in making excavations for a house in King William Street, City. They are of iron, coated with a thick plate of silver. They are much oxidized, and, in consequence, when found, were in masses; but it was evident they had been packed in regular tiers in a box or some other enclosure. Some are in good preservation, and they are, altogether, interesting, as shewing an ingenious mode of forging coins by the Romans to pass current in Britain. The latest are of Claudius, and it may, therefore, be inferred that they were introduced in his reign.

388. JULIUS. L.AE . . BVCA. Venus standing, holding the hasta.

389. AUGUSTUS. AVGVSTI. A candelabrum within a wreath.

390. POMPEIUS. . . . . CLAS. ET ORAE MARIT. EX. S. C. Anapius and Amphinomus; Neptune standing between them.

391. NERO. IVPITER CVSTOS. Jupiter seated; (much defaced.)

392. VITELLIUS. CONCORDIA P. R. A female figure, seated.

393. VESPASIANUS. IVDAEA. — AVGVR. TRI. POT. Sacrificial vessels.

394. TITUS. PRINCIPI IVVENTVTIS. Standard, with two hands joined across it.

395. DOMITIANUS. Titles; Pallas, standing.

396. NERVA. COS. III. PATER. PATRIAE. Sacrificial instruments. — CONCORDIA EXERCITVVM. Hands joined across a standard.

397. TRAJANUS. S. P. Q. R. OPTIMO PRINCIPI. Victory inscribing on a shield affixed to a tree, DACICA.

398. HADRIANUS. AEGYPTOS. — ALEXANDRIA. — RESTITVTORI HISPANIAE. — Titles, with common types.

399. ANTONINUS PIUS. APOLLINI AVGVSTO. — FORTVNA OPSEQVENS (sic.) — TRANQVILLITAS AVG. — Titles.

400. MARCUS AURELIUS. FELIC. AVG. IMP. VI. COS. III. Mercury. — Titles; Victory on a globe, holding a wreath and trophy. — Idem; common types.

401. FAUSTINA THE YOUNGER. FECVND AVGVSTAE. A female figure with four children. — IVNO.

402. VERUS. Titles; Soldiers marching with trophy and a victory. — A warrior standing. — Type of equity.

403. LUCILLA. VESTA. — IVNO REGINA.

404. COMMODUS. Titles; Victory marching; and other common types.

405. SEVERUS. PROVID. DEORVM. — VICTORIAE AVGG. FEL. — BONAE SPEI. — LEG. XI. CL. TR. P. COS. Eagle between two standards. — FVNDATOR PACIS.

406. JULIA DOMNA. MATER AVGG. Cybele in a car, drawn by four lions. — HILARITAS. — CERERI FRVGIF. — FELICITAS. — IVNO REGINA. — SAECVLI FELICITAS. — DIANA LVCIFERA.

407. CARACALLA. Titles; Trophy, and captives.

408. PLAUTILLA. CONCORDIAE. Female figure seated. — CONCORDIAE AETERNAE. Caracalla and Plautilla joining hands.

409. GETA. PRINCIPI IVVENTVTIS. — PIETAS AVGG.

410. MACRINUS. SALVS PVBLICA. Type of Salus seated.

411. AQUILIA SEVERA. CONCORDIA. Female figure standing to the left before an altar; in right hand, a patera; in the left, a cornucopiæ; in the field, a star.

412. JULIA SOAEMIAS. VENVS CAELESTIS. Venus standing; in the field, a star.

413. JULIA MAESA. FECVNDITAS AVG. Female figure, with a cornucopiæ; at her feet, a child.

414. JULIA MAMMAEA. IVNO CONSERVATRIX. — VENVS VICTRIX. — VESTA.

415. SEVERUS ALEXANDER. SPES PVBLICA. — P.M.TR.P. II.COS.P.P. Type of Salus. — Titles; the sun standing.

416. MAXIMINUS. PAX AVGVSTI. Type of Peace.

417. BALBINUS. PROVIDENTIA DEORVM. Type of Providence.

418. GORDIANUS. PAX AVGVSTI. — VIRTVTI AVGVSTI. Hercules.

419. SALONINA. PIETAS AVGG. A female figure holding the hasta; before her, two children.

420. TREBONIANUS GALLUS. VOTIS DECENNALIBVS, in a wreath.

421. VOLUSIANUS. VIRTVS AVGG. Mars standing.

422. VALERIANUS. PIETAS AVGG. Two figures joining hands. — APOLLINI CONSERVAT. — Others in billon, badly preserved.

423. VALERIANUS JUNIOR. PIETAS AVGG. Sacrificial vessels. — CONSECRATIO.

424. POSTUMUS. DIANAE LVCIFERAE. Diana standing.

425. JULIANUS. VOT. X. MVLT. XX. in a wreath.

426. VALENS. VRBS ROMA; in exergue, TRPS.

427. URBS ROMA. A half of the well-known little coin with the wolf and twins on the reverse; in exergue, L. C. It is remarkable, being in silver. Halves of denarii of Otacilia and Caracalla, in good silver, occur among the Thames coins. They appear to have been broken purposely, probably for convenience of commerce.

428. ANCIENT FORGED DENARII. By far the larger portion of denarii found in the Thames consist of lead and brass, plated with silver.

In lead, this collection contains specimens of the Consular, Mark Antony (*reverse*, Octavius), Plautilla, Vespasian, Nerva, Trajan, Plotina, Hadrian, Pius (*reverse*, Aurelius), Aurelius, Faustina, Verus, Lucilla, Didius Julianus, Caracalla, Geta, and Severus Alexander.

There are, also, two leaden consular quinarii.

Of brass, plated with silver, there are examples of Augustus, Trajan, Hadrian, Aurelius, Severus, Julia and Soæmias. Of Severus and Julia, they are very abundant. See also No. 387.

LARGE BRASS.

429. NERO. ROMA. — ANNONA AVGVSTI CERES.

430. GALBA. ROMA, across the field. — Another quite illegible.

431. VESPASIANUS. ROMA. — . . . . . COS. DES. II. CAESAR. DOMIT. COS. DES. Titus and Domitian standing.

432. TITUS. ROMA. — ANNONA AVG. — IVDAEA CAPTA. The last of these is a very fine and interesting coin.

433. DOMITIANUS. GERMANIA. . . (Capta). — IOVI VICTORI. — S. C. The Emperor sacrificing at an altar before a temple. — S. C. The Emperor standing with his right foot on a recumbent river god. — S. C. The Emperor and two soldiers, with one of whom he is joining hands over an altar. — S. C. The Emperor crowned by Victory.

434. NERVA. FORTVNA AVGVST. — CONCORDIA EXERCITVVM. Two hands joined across a standard.

435. TRAJANUS. S. P. Q. R. OPTIMO PRINCIPI; in exergue: ARAB. ADQ. — S. P. Q. R., etc. The Emperor on horseback, riding over a prostrate figure. — S. P. Q. R., etc. Various types of Peace, Abundance, etc. FORTVNAE REDVCI. — A badly-preserved specimen of the *Rex Parthis Datus* type.

436. HADRIANUS. RESTITVTORI ORBIS TERRARVM. — NEP. RED. — FORTVNA. — FELICITATI AVG. COS. III. P. P. A galley with five rowers. — CONCORDIA EXERCITVVM. — FELICITAS AVG. — MONETA AVGVSTI. — Titles, with types of Peace, Abundance, etc.

437. SABINA. Illegible.

438. ANTONINUS PIUS. SALVS. — VOTA SVSCEPTA DECENN. IIII. COS. III. — ANNONA AVG. — ROMA. — S. C. Type of Hope. — APOLLINI AVGVSTO. — ABVNDANTIA AVG. — CONCORDIA EXERCITVVM. — TR. POT. COS. IIII. Wolf and twins. — FELICITAS AVG. — PIETATI AVG. — INDVLGENTIA AVG. — CONSECRATIO. — COS. IIII. S. C. The Emperor in a quadriga.

439. FAUSTINA THE ELDER. S. C. Figure standing. — AVGVSTA. — AETERNITAS.

440. MARCUS AURELIUS. VICT. AVG., etc. Titles: in exergue, RELIG AVG. Temple of Mercury. — IMP. VI. COS. III. Victory inscribing on a shield VIC. GER. — SALVTI AVGVSTOR., etc. — Titles: A figure with four standards. — GERMANIA SVBACTA. —

VOTA SVSCEPTA DECENNALIVM. — S. C. Pallas throwing a javelin. — Titles: Victory inscribing on a shield VIC. PAR. — Idem, in exergue, FORT. RED. — VICT. GERM. IMP. VI. COS. III. in a wreath.

441. FAUSTINA THE YOUNGER. CERES. — A female figure standing.

442. VERUS. CONCORDIA AVGVSTOR. TR. P. COS. II. — Titles: a captive beneath a trophy. — Idem, Victory standing; beside her, a shield, inscribed, VICT. PART., suspended from a tree. — REX ARMEN. DAT.

443. LUCILLA. IVNO. — VENVS.

444. COMMODUS. VICT. BRIT. Victory seated upon arms. — Titles: the Emperor seated, holding a globe, and crowned by Victory. — Titles: in exergue, FOR. RED.

445. ALBINUS. . . . . LO FRVGIF . . . The Sæculo Frugifero type, badly preserved.

446. SEVERUS. Legend gone. The three Monetæ standing. — Female figure seated, holding a patera.

447. JULIA DOMNA. VENERI VICTRICI. Venus standing.

448. GETA. FORT. RED. TR. P. III. COS. II. P. P. Fortune seated.

449. JULIA MAMMAEA. VENVS VICTRIX. — FECVNDITAS AVGVSTAE.

450. GORDIANUS. SECVRITAS AVG. Security seated.

451. POSTUMUS. A specimen, badly preserved.

MIDDLE BRASS.

452. AUGUSTUS. . . . MACCILIVS TVLLVS III. VIR. A. A. A. F. F. — PROVIDENT. — ROM. ET AVG. (Altar.)

453. AGRIPPA. S. C. Neptune, standing.

454. CLAUDIUS. S. C. Pallas. — CERES AVGVSTA. — LIBERTAS AVGVSTA. — CONSTANTIAE AVGVSTI. — There are also a number of the first of these types, of very barbarous work, apparently provincial imitations.

455. ANTONIA. TI. CLAVDIVS CAESAR. P. M. TR. P. IMP.

456. GERMANICVS. C. CAESAR AVG. GERMANICVS PON. M. TR. POT. In the field, S. C.

457. CALIGULA. Legend gone. Vesta, seated.

458. NERO. PACE P. R., etc. Temple of Janus. — S. C. Triumphal arch. — MAC. AVG. — ARA PACIS. — GENIO AVGVSTI. — PONTIF. MAX, etc. Nero playing on a harp. — SECVRITAS AVG. — VICTORIA AVGVSTI. — S. C. Victory with shield, inscribed S. P. Q. R.

459. VESPASIANUS. S. C. Temple of six columns. — ROMA. — FELICITAS AVG. — FIDES PVBLICA. — VICTORIA AVGVSTI. — S. C. Victory with shield, inscribed S. P. Q. R. — PROVIDENT. Altar. — PAX. AVG. — IVDAEA CAPTA. — EQVITAS. — FORTVNAE REDVCI. — S. C. Eagle on a globe. — SECVRITAS AVGVSTI.

460. TITUS. ROMA. — IVDAEA CAPTA. — AEQVITAS AVGVSTI. — VICTORIA AVGVSTI. — VICTORIA NAVALIS. — S. C. Altar. FELICITAS PVBLICA. — S. C. Type of Hope.

461. DOMITIANUS. S. C. The Emperor on horseback. — S. C. Soldier with trophy. — S. C. Heap of arms. — ANNONA AVG. — AEQVITAS AVGVSTI. — FORTVNAE AVGVSTAE. — VIRTVTI AVGVSTI. — MONETA AVGVSTI. — FIDEI PVBLICAE. — IOVI CONSERVATORI. — S. C. Type of Hope.

462. NERVA. LIBERTAS AVG. — CONCORDIA EXERCITVVM. — AEQVITAS AVGVSTI. — FORTVNAE AVGVSTI. — NEPTVNO. . . . . Neptune standing to the right, his left hand grasping a trident, behind him the Tiber. The last of these is an exceedingly rare type.

463. TRAJANUS. S. P. Q. R. OPTIMO PRINCIPI. Emperor in a quadriga. — Column. — Soldiers with two trophies. — Three standards. — Captive seated on arms before a trophy. — Female

figure, standing; in exergue, ARAB. ADQVIS. — Victory, standing; on a shield suspended from a tree, VIC. DAC. — Victory standing by a trophy. — Horseman and prostrate figure. — Titles: Victory with shield inscribed, S. P. Q. R. — Fortune, seated. — Types of Piety, Abundance, etc.

464. HADRIANUS. COS. III. Pegasus. — PONT. MAX. TR. POT. COS. III. In exergue, BRITANNIA. The province of Britain seated on a rock, with spear and shield. Of this interesting type there are several examples. — Titles: three standards; modius; types of Fortune, Piety, etc. — FELICIT . . . . . Two figures, joining hands. — COS. III. Varieties of the galley type. — ANNONA. — S. C. in wreath. — S. C. Pallas. — HILARITAS P. R. COS. III. — AFRICA. — FIDES PVBLICA.

465. SABINA. S. C. Ceres, seated on a modius; in her right hand, flowers; in left, a torch.

466. ANTONINUS PIUS. IMPERATOR II.; in exergue, ANCILIA. — GENIO SENATVS. — BONO EVENTVI. — ANNONA AVG. — CONCORD. COS. IIII. Three hands. — PIETAS AVG. — CONCORDIA EXERCITVVM. — BRITANNIA COS. IIII.; several of this type. — S. C. A figure, holding a lyre and patera. — PM . . . COS. DES. II. Titles; Pallas, standing. — Types of Piety, Fortune, Liberty, Felicity, etc.

467. FAUSTINA THE ELDER. AETERNITAS. Female figure, standing. — Idem. A seated figure, holding a globe, on which is a phœnix. — PIETAS AVG. — FELICITAS. — VENERI AVGVSTAE. — IVNONI REGINÆ. — AVGVSTA. — S. C. Diana, standing.

468. MARCUS AURELIUS. PIETAS. — CONCORDIA. — IVVENTAS. — CONCORDIA EXERC. . . . — IMP. VIII . . . .; in area, FELICIT . . . Galley, with rowers. — Titles; Types of Equity, etc.

469. FAUSTINA THE YOUNGER. S. C. Diana. — SALVS AVGVSTA. — FELICITAS.

470. VERUS. LIBERALITAS TR. P. V. IMP. COS. Type of Liberality. — CONCORDIA AVGVSTORVM. Two figures, joining hands.

471. COMMODUS. HERC. COMMODIANO P. M. TR. P. XVI. COS.

VI. A figure sacrificing on an altar before a tree, on which is a lion's skin. — HERC. ROMAN. AVGV. . . Club in a wreath. — S. C. Minerva, standing. — . . . . . TR. P. XV. IMP. VIII. COS. VI. A ploughman driving two oxen. — Titles; Female figure with cornucopiæ.

472. SEVERUS. P. M. TR. P. XVI. COS. III. P. P. Victory, seated on arms before a trophy; in right hand, a palm; in left, a shield. — ROMAE AETERNAE. Rome seated on arms.

473. JULIA DOMNA. FORTVNAE FELICI. Fortune, seated; before her, a child; behind, a column with a statue upon it.

474. CARACALLA. VIRTVS AVGVSTORVM. An armed female, seated on a helmet, and holding a victory; behind her, a shield. — PONTIF. TR. P. XI. COS. III. In exergue, PROF. AVGG. The Emperor on horseback, galloping over a prostrate foe.

475. GETA. FORT. RED., etc. — Fortune, seated.

476. MACRINUS. ANNONA. AVG. — PONTIF MAX. TR. P. II. COS. II. P. P. Security leaning on a pillar. — Idem. The Emperor in a quadriga.

477. SEVERUS ALEXANDER. LIBERALITAS AVG. III. — FIDES MILITVM. — P. M. TR. P. X. COS. III. P. P. A female figure holding ears of corn over a modius; in left hand, a plough-share.

478. MAXIMUS. PIETAS AVG. Sacrificial vessels.

479. GORDIANUS. LAETITIA AVG. N. — Titles; a soldier, standing.

480. PHILIPPUS. AEQVITAS AVG. — FELICITAS TEMP.

481. DIOCLETIANUS. GENIO POPVLI ROMANI; in exergue, P. TR. — Idem; in exergue, PL., etc.

482. MAXIMIANUS. GENIO POPVLI ROMANI; in exergue, P. L. C. — HERCVLI CONSERVATORI.

483. CONSTANTIUS. GENIO POPVLI ROMANI; in ex., P. TR.

484. FL. VAL. SEVERUS. GENIO POPVLI ROMANI. Genius, standing.

485. CONSTANTINUS. PRINCIPI IVVENTVTIS. A military figure with two standards; in exergue, P. TR.

SMALL BRASS.

486. NERO. CER. QVINQ. ROM. CON. S. C. — GENIO AVGVSTI S. C. — PONTIF. MAX. TR. P. IMP. P.P. S.C. An armed female figure seated on arms. — MAX. TRIB. . . . . S.C. similar.

487. TRAJANUS. S. C. A vase and wreath, on a table.

488. POSTUMUS. PAX AVGG. — MONETA AVG. — VICTORIA AVG.

489. GALLIENUS. VICTORIA AVG. — SALVS AVG. — NEPTVNO CONS. AVG. A sea-horse. — SOLI. CONS. AVG. Pegasus. — APOLLINI. CONS. AVG. Centaur. — DIANAE. CONS. AVG. A stag. — LIBERO P. CONS. Panther. —Various.

490. VICTORINUS. PAX. AVG. — INVICTVS. — VIRTVS AVG. — SALVS AVG. — LAETITIA AVG. — AEQVITAS AVG. — Various.

491. MARIUS. VICTORIA AVG. — CONCORDIA MILITVM.

492. CLAUDIUS GOTHICUS. GENIVS EXERCITVS. — SECVRIT. AVG. — FORTVNA AVG. — LIBERT. AVG. — DIANA LVCIF. — IOVI VICTORI. — CONSECRATIO. — Various, badly struck.

493. QUINTILLUS. MARTI PACIF. — CONCORD. EXER. — CONCORD. MILITVM. — FORTVNA AVG.

494. AURELIANUS. RESTITVTORI EXERCITVS. — CONCORDIA MILITVM. — VICTORIA AVG.

495. SEVERINA. CONCORDIA MILITVM. A female figure holding two standards.

496. THE TETRICI. PAX AVG. — VIRTVS. AVGG. — HILARITAS AVGG. — SPES PVBLICA. — Various, badly struck.

497. TACITUS. LAETITIA FVND., in exergue, XXI. — TEMPORVM FELICITAS.

498. PROBUS. VIRTVS PROBI. AVG. — PAX AVG. — CONCORD. MILIT.

499. NUMERIANUS. VNDIQVE VICTORES., in exergue, KAS. A male figure standing; in his right hand, a globe; in his left, the hasta pura.

500. CARINUS. AEQVITAS AVGG., in field, A; in exergue, K.A.Z.

501. DIOCLETIANUS. IOVI CONSERVATORI. — PAX AVGGG., in field, S. P., in exergue, MLXXI. — GENIO. POP. ROM.

502. MAXIMIANUS. PAX AVGGG., in field, S. P.; in exergue, MLXXI. — VIRTVS AVGG. — GENIO. POP. ROM.

503. CARAUSIUS. EXP. . . . . ENI (Expectate Veni). Two figures. — FORTVNA AVG. — FIDES MILITVM. — MART . . . R. — MONETA AVG., in exergue, C. — Idem, in field, S. P. — PAX AVG.; in the field, the letters B. R., or B. E., or F. O., or F. E., or S. C., or S. P., and in exergue, M.L., or MLXXI or C. Type of Peace, standing; in right hand, a flower, in left, the hasta held transversely on some specimens; on others, erect. — PAX AVGGG., in field, S. P.; in exergue, C. or MLXXI. — PIETAS AVGGG., in field, L. P.; in exergue, M. C. Mercury (a unique type). — PROVID. AVG., in field, S. P. or S. C.; in exergue, C. Types of Providence. — LAETITIA AVG. — SEC. . . . . PER. . . Security leaning on a column; in right hand, a garland. — SPES PVBLICA. — SALVS AVG. — TEMP. FELICITAS. The four seasons personified. — IOVI . . . SER. — VIRTVS AVG. — VICTORIA AVG. Victory, on a globe, holding a wreath and palm branch; at her feet, two captives (a unique type). — ROMA RENO . . Wolf and twins. — LEG. . . II. A ram. — . . . . . legend defaced; a capricorn.

504. ALLECTUS. LAETITIA AVG., in field, S. A. or S. P.; in exergue, M. L. or C. A female figure, standing. — The same legend.

— A galley; in exergue, Q. C. or Q. L. — MONETA AVG., in field, S. A., in exergue, M. L. — PAX. AVG., in field, S. or S. P., or S. H.; in exergue, ML, or MLXX, or M.S.L., or C. Peace standing. — PIETAS AVG. — PROVID. AVG., in field, S.P., in exergue, C. — Idem; the obverse reading IMP. C. ALLECTVS. PIV. FEL. AVG. — PROVIDE. AVG. — PROVIDENTIA AVG., in field, S.A., in exergue, ML. — TEMPORVM FELICITAS. Female figure standing. — VIRTVS AVG., in field, S.A, in exergue, ML. Mars, standing. — VIRTVS AVG., varieties of the Galley type.

505. HELENA. PAX PVBLICA; in exergue, TR.P. — SECVRITAS REIPVBLICAE; in exergue, P. LON. A female figure, standing, holding in right hand a branch.

506. THEODORA. PIETAS ROMANA; in exergue, T.R. — A woman suckling two children.

507. GAL. VAL. MAXIMIANUS. PRINCIPI IVVENTVT; in exergue, XXI.T. A military figure, holding a standard and hasta. — CONCORDIA MILITVM.

508. C. GAL. VAL. MAXIMINUS. GENIO POP. ROM., in exergue, P.L.N.

509. MAXENTIUS. VICTORIA DD. NN. AVGG.

510. THE LICINII. GENIO POP. ROM. — LICINI AVGVSTI VOTIS. XX. — SOLI INVICTO COMITI. — VOT. V. MVLT. X. CAESS. T. S. A. — D. N. LICIN. AVGVSTI; in a wreath, VOT. XX.

511. CONSTANTINUS MAXIMUS. BEATA TRANQVILLITAS, in exergue, S.TR. — VICTORIAE LAETAE, etc. — VIRTVS EXERCIT. — SARMATIA DEVICTA, in exergue, P. LON. — Idem; in exergue, P.L.C. — ROMAE AETERNAE. — PROVIDENTIAE AVGG., in exergue, P. LON. — VIRTVS AVG., in exergue, S. CONS. — MARTI CONSERVATORI. Head of Mars. — Idem; in exergue, P.TR. Mars, standing. — SOLI INVICTO COMITI. — CONCORDIA MILIT. — The emperor descending in a quadriga; from above, an outstretched hand. — Various.

512. [POPULUS ROMANUS.] *Obv.* POP. ROMANVS. Youthful laureated bust, with cornucopiæ. *Rev.* CONS. B. A star, within a wreath.

513. [URBS ROMA.] Wolf and twins; various letters in exergue.

514. [CONSTANTINOPOLIS.] Genius, with shield and hasta.

515. FAUSTA. SPES REIPVBLICAE, in exergue, P.TR. A female with two children.

516. CRISPUS. PRINCIPI IVVENTVTIS, in exergue, P.L.N. — BEATA TRANQVILLITAS, in exergue, P. LON., or P.L.C. — PROVIDENTIA CAESS. — VIRTVS EXERCIT., in exergue, P. LON. — CAESARVM NOSTRORVM VOT. X.; in exergue, A.SIS.; or P. LON.; or S.TR. — Various.

517. CONSTANTINUS JUNIOR. BEATA TRANQVILLITAS; in exergue, P. LON., or S.TR. — CLARITAS REIPVB. — CAESARVM NOSTRORVM VOTIS V., in exergue, P. LON. — VIRTVS CAESS. — Various.

518. CONSTANS. VICTORIAE DD. AVGG. Q. NN. — FEL. TEMP. REPARATIO. A phœnix.

519. CONSTANTIUS II. FEL. TEMP. REPARATIO; in exergue, AQ.S., and varieties.

520. MAGNENTIUS. FELICITAS REIPVBLICAE, in exergue, TR.P. — FEL. TEMP. REPARATIO; in exergue, TR.S. The emperor in a galley, rowed by a Victory.

521. DECENTIUS. VICT. DD. NN. AVGG. ET CAESS. — Idem in exergue, TR.P. Two Victories, holding a shield inscribed VOT. V. MVLT. X.

522. JULIANUS. VOT. X. MVLT. XX., in a wreath.

523. VALENTINIANUS. RESTITVTOR REIPVBLICAE. — SALVS REIPVB.

524. VALENS. SECVRITAS REIPVBLICAE. — GLORIA ROMANORVM.

525. GRATIANUS. GLORIA ROMANORVM. — VICTORIA AVGG.

526. VICTOR. SPES ROMANORVM; in exergue, S.M.R.Q.S. The camp gate.

527. HONORIUS. GLORIA ROMANORVM.

528. MINIMI, or very small coins, struck by the Romans, or Romano-Britons, at a late period, but too rudely executed to be classified.

BRITISH COINS.

529. IN GOLD. *Obv.*, convex; *rev.*, concave; a horse curveting; across the field, diagonally, a tree or palm branch, and, around, four circles. Weight, twenty grains.

530. IN BRASS. *Obv.*, a horse curveting; below, CVN. *Rev.*, an ear of corn; across the field, CAM.

No. 531.

ANGLO-SAXON.

WEAPONS IN IRON.

531. SWORD, double-edged and pointed, twenty-four inches in length in the blade; the handle, which has lost its woodwork and pummel, is four inches long. Traces of the sheath remain; it was of wood, or leather, or some other perishable matter, edged with metal; the oxidation of the iron of the weapon has impregnated the sheath, and converted it into a coating of rust; on the back, the metal loop, by which it was fixed to the girdle, remains quite perfect.

532. SWORD, very similar in every respect to the preceding; it also retains part of the scabbard. Both of these specimens are very rare.

533. SWORD, twenty-eight inches in length; handle, four and a half inches; width, two and a quarter to two and a half inches; double-edged, but not so acutely pointed as Nos. 531 and 532.

534. SWORD, twenty-seven inches in the blade; entire length of handle, five and a half inches; the blade is two inches wide in the broadest part; the handle is provided with a guard and pommel, which are wanting in the preceding specimen.

535. ANOTHER, of the same kind, but slightly differing in the form of the handle. These two swords may be considered of later date than the others, and they are usually termed Danish. They resemble the types given in page 49 of Worsaae's *Primæval Antiquities of Denmark*, and in page 167 of Wakeman's *Handbook of Irish Antiquities*.

536. SWORD-HANDLE, the termination of which is semicircular; portions of the wood remain; it would appear to be of earlier date than Nos. 534 and 535.

537. KNIFE-SWORD, or Cutlas, twenty-six inches in length; when perfect, it must have been upwards of thirty inches. It is shewn in the annexed cut. The extraordinary and interesting class of early Saxon weapons to which this belongs was never, I believe, known in England until I produced this specimen in the second volume of my *Collectanea Antiqua*. Our colleagues on the other side of the Channel often term them sabres and cutlasses, from a certain resemblance they bear to the modern weapons known by those names. They appear to be the *cultri validi* of Gregory of Tours, who states they were commonly called *scramasaxi*, and that they were poisoned. But the grooves which were supposed to have received the poison are not near the point or the edge; and in some of the smaller specimens, we find them filled with brass, evidently as an ornament. The specimen, shewn in the cut, is doubly grooved on each side; the steel at the edge is unusually well-preserved, and is still sharp.

No. 537

538. SWORD, thirty-three inches in length, wanting the handle. This formidable weapon resembles the preceding example, in being single-edged, knife-shaped, and grooved; but it tapers gradually to the point, and not abruptly.

539. TWO SWORDS, each twenty-seven inches in length, including the handles; in shape, they resemble No. 537, and, like it and No. 538, are grooved.

540. KNIFE, twelve and a quarter inches in length; in form it resembles No. 537; but it has only one groove on each side, close to the top.

541. KNIFE, thirteen inches in length, and shaped as No. 537. It is inlaid with three longitudinal bands of brass on one side, and one band on the other. It was found in excavating the area of Honey Lane Market; and on the same spot, and contiguous to the knife, were some coins of Æthelred II. See vol. ii, plate LVIII, fig. 3, *Collectanea Antiqua*.

542. BATTLE-AXES of early form.

543. BATTLE-AXES of later date.

544. FRANCISCA, OR FRANKISH AXE (for comparison), found at Londinières, and presented by the Abbé Cochet.

545. LANCE AND SPEAR-HEADS, from four to twenty-four inches in length, exclusive of the sockets for the shafts. They include most of the types of the spear-heads found at Ozingell, in Thanet, given in plate I, vol. iii of the *Collectanea Antiqua*. It may be noticed, however, that some in this collection are of much greater length than any of those from the cemetery at Ozingell. The sockets of all are open up the side; and, with one or two slight exceptions, quite plain.

546. SPEAR-HEAD, eighteen and a half inches in length, ornamented at the socket, and provided with a cross-bar, like the Roman *venabulum*, or hunting-spear. I am not aware that any spear-head of this kind has been discovered in the Anglo-Saxon

graves, but some with cross-bars have been found in the Frankish graves in France; they are, however, rare exceptions.

No. 546.

No. 548.

547. FRAGMENT of another, somewhat similar to the foregoing, but rather smaller.

548. SPEAR-HEAD, nineteen inches in length, and two and a half inches wide at the base of the cusp. This rare specimen is ornamented on the socket; and the two studs, or heads of rivets for the shaft (shewn in the cut), are of silver.

549. JAVELIN-HEADS. In some of these may be recognized the *framea* mentioned by Tacitus.

550. UMBOS OF SHIELDS, probably of the later Anglo-Saxon period.

551. BATTLE-AXES, also of advanced periods in the Anglo-Saxon epoch.

552. SPEAR-HEAD, fifteen inches in length, two inches across the spread of the cusp, and ornamented on the socket. It may be assigned to the tenth or eleventh century.

No. 552.

PERSONAL AND OTHER ORNAMENTS.

553. ENAMELLED OUCHE, OR BROOCH, in gold, discovered, at the depth of about nine feet, opposite Dowgate Hill, in Thames Street. It is composed of a circular compartment, one and a quarter inch in diameter, set with variegated enamel, representing a full-faced head and bust, the outlines of which, together with those of a crown upon the head, and the drapery of a mantle and tunic, are formed of threads of gold, effectively arranged so as to mark the features of the face and the folds of the drapery; this is enclosed in a border of rich gold filigree-work, set, at equal distances, with four pearls. The enamel is composed of a green and blue semi-transparent vitreous material for the garments, and a white opaque substance of a similar nature for the face. The hair, indicated by a darker colour, is divided in two bands over the forehead. The head is ornamented with a crown, surmounted with three globular projections; the fillets of the crown, shewn on the sides of the head,

Ancient Enamelled Ouche in Gold.

the sides of the head, have foliated terminations. The bust is arrayed in a tunic, over which is a chlamys, or mantle, gracefully attached to the shoulders.

In a letter addressed to the late Mr. Gage Rokewode, published in the *Archæologia*, vol. xxix, pp. 70-75, I have assigned reasons for ascribing this beautiful jewel to the ninth century, and I have compared it with the well-known Alfred jewel, and with a large convex brooch in the Hamilton collection of gems in the British Museum. The workmanship is superior to that of both of these examples, but the principle of the construction is much the same in all, as well as in analogous works in the French National collections, some of which are probably of a much later date than that proposed for the London jewel, on grounds more fully entered upon in the letter referred to above. This ouche is engraved the actual size in the accompanying plate.

554. FIBULA, IN BRONZE, probably of the sixth or seventh century.

No. 554.

555. FIBULA, IN BRONZE, circular, with a volute pattern; of the same date.

556. FIBULA, IN BRONZE, coated with a thin plate of silver, and ornamented with a rudely-executed representation of a man on horseback; circular; about an inch in diameter; date, seventh or eighth century. It resembles one in the possession of Mr. Fitch, of Ipswich, which was taken from a barrow in the parish of Otley, in Suffolk.

557. SMALL CIRCULAR BRONZE PLATE, ornamented with lines and circles.

558. FIBULA, IN LEAD, decorated with pearled circles, and with letters applied as ornaments. The character of the latter is identical with that of the letters of inscriptions upon the coinage of the earlier Saxon period, but it will be seen, from the super-

No. 558.

fluous bars to the E, and the obvious arbitrary arrangement, that the letters on this fibula are intended only as ornaments. Fibulæ in lead, of the Saxon period, are very uncommon; there is one in the York Museum, and one in the collection of Mr. W. Chaffers, found in London.

559. BELT-PLATE, IN BRONZE, three and a quarter inches square. It is worked in a volute pattern, arranged in squares and diamonds, resembling designs often found on the fibulæ; in the centre is a buckle, ornamented with the heads of animals; it has been fastened at the corners with silver studs, two of which remain.

560. BUCKLE, IN BRONZE, one and a half inch in length, terminating in the form of the snout of an animal.

COINS.

SCEATTAS.

561. *Obv.* A DIADEMED head and bust to the right, with the letters SISCB, or SISGB. *Rev.* A figure standing to the front; in his left hand a long cross; his right holding a wand or sword transversely; on the left a tree or flower. *Col. Ant.*, vol. ii, plate XLIV, fig. 8.

This is, perhaps, the most interesting known specimen of these early Anglo-Saxon coins; the head on the obverse is not badly executed, and it resembles some of the silver Roman coins of the fourth and fifth centuries, with which it also accords in weight,—

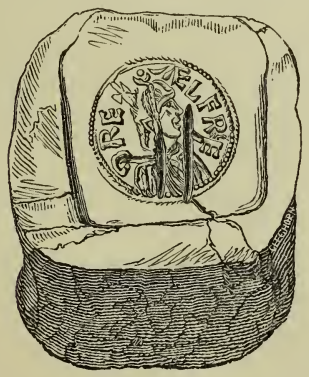
twenty grains. In suggesting, from the inscription, that it may probably be attributed to Sigebriht, one of the West Saxon kings of the eighth century, I am supported by the Rev. D. H. Haigh, and other numismatists. It is of the first rarity, if not unique.

562. *Obv.* A DIADEMED head to the right, surrounded by the letters ꝺIITVVIIC. *Rev.* A short cross with annulets in the angles, in a pearled circle, surrounded by runes and letters; not to be satisfactorily connected to admit of explanation: this is also the case with the following; weight, twenty grains.

563. ELEVEN Sceattas, resembling fig. 2, pl. I; figs. 4, 9, 22, pl. II; and, in part, figs. 13 and 14, pl. XXVI, *Ruding;* six are engraved in *Col. Ant.*, vol. ii, pl. XLIV.

PENNIES.

564. PROOF of the dies for a coin of Alfred, struck on a thick piece of lead; found in St. Paul's Churchyard; evidently a trial-piece of the engraver. The type resembles that of fig. 176, plate XIII, of Mr. Hawkins' *Silver Coins of England*, and six varieties found at Cuerdale, one of which (fig. 4, pl. I,) illustrates Mr. Hawkins' paper published by the Numismatic Society; *Num. Chron.*, vol. v. Presented by the late Mr. E. B. Price, F.S.A. The accompanying cut was lent me by Mr. J. G. Nichols, F.S.A., from the *Gentleman's Magazine* of 1841, part 2, p. 498.



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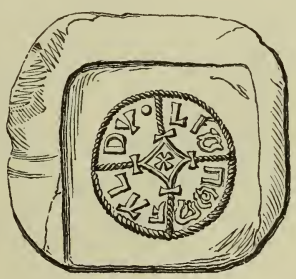


No. 564.

565. PENNY of ALFRED, of the type fig. 174, plate XIII, *Silver Coins of England*. *Obv.* AELFRED REX.; diademed head to the right. *Rev.* LONDONI, in monogram.

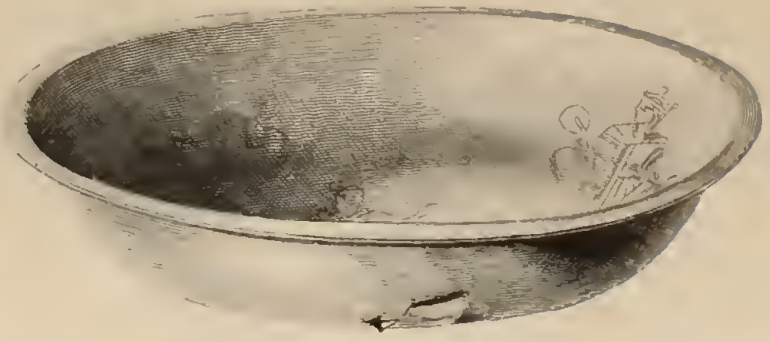
566. CEOLWULF, KING OF MERCIA. *Obv.* ✠ CEOLVVLF. REX. ✠ Diademed head to the right; on the bust, which enters the exergue of the coin, a cross. *Rev.* WERBALD. MONE. in three lines. See Mr. Hawkins' remarks on a specimen of this rare type, *Silver Coins of England*, p. 28. Presented by Mr. Charles Ainslie.

567. EADRED. *Obv.* ✠ EADRED. REX. Crowned head and bust to the right. *Rev.* ✠ WILEBERT. MONE.; in the centre, a small cross. Wilibert is not in Ruding's list of the names of Eadred's moneyers; but it appears in that of his successor, Eadwig.

568. ÆTHELRED II. *Obv.* ✠ ÆDELRED. REX. ANGLOR. The king's head and bust to the left, with a sceptre. *Rev.* ✠ BYRHTLAF. MO.LVN; cross voided within the inner circle; in the angles, CRVX. — *Obv.* Head filleted, without sceptre. *Rev.* ✠ ALFWOLD. ON. WINCST.; a small cross. — *Obv.* Idem. *Rev.* LEOFNOTH. ON. LEPE (Lewes). — Eight of the type figs. 2 and 3, plate XXII, *Ruding*, found in Honey Lane Market; the reverses are: ✠ ÆLFWI. MO. BED. — ✠ EADPOLD. ON. LVND. — ✠ GODPINE. MO. LVND. — ✠ MANNA. MO. PILIб. — ✠ PVLFPINE. MO. LVND. — . . . . . POLD. MO. LVN. . . . ✠ — SIGE. MO. . . — ERTLAR : MO. STAN.

569. CANUTE. *Obv.* ✠ CNVT RECX AN; filleted head and sceptre to the left. *Rev.* ✠ LOD.ON. LVNDEN.; a voided cross, with an annulet in the centre. — BOEA. ON. DOFRA. — *Obv.* ✠ CNVT. REX. *Rev.* WVLFRED. ON. LVND. — *Obv.* ✠ CNVT. RECX. Head, in a conical helmet, to the left; the drapery on the bust is fastened to the left shoulder by a large circular concave brooch. *Rev.* EDPINE. ON. LVNDE. Cross voided, with loops in the angles.

A unique Halfpenny of Eadgar, described in the "Proceedings of the Numismatic Society", p. 37, in vol. v. of the "Numismatic Chronicle", belonged to this collection. It was borrowed by the late Mr. Cuff, and, while in his possession, accidentally broken to pieces.



Ancient Bowls of Copper found in Lethbury.

NORMAN.

570. TWO Copper Bowls, found together in Lothbury, in digging the foundations of the London and Westminster Bank. In the centre of the larger bowl is engraved a full-faced female figure, crowned, seated, and clothed in a tunic with full-hanging sleeves; over the tunic is worn an embroidered mantle, concealing the left arm, and falling in front to the feet; the shoulders are covered with a veil or coverchief, which hangs from the head beneath the crown; in each hand is held a flat circular object. This figure is repeated four times on the sides of the bowl; namely, twice full, and twice side-faced, canopied by segments of circles, as shewn in the lower part of the accompanying plate. On the smaller bowl are figures of animals within semi-circular and other ornaments of dotted and zigzag lines, worked with inferior skill to the engraving on the former bowl, which is executed with good taste and feeling, affording an interesting example of early engraving on metal. The circular objects held in the hands appear to be intended to represent cakes or bread, and may allude to the use of the bowl as a dole dish. The costume enables us to refer the date to the eleventh century. See *Archæologia*, vol. xxix, p. 367, from which, by permission of the Council of the Society of Antiquaries of London, this plate is borrowed.

MEDIEVAL.

SCULPTURE AND CARVING.

The destruction of the monuments of medieval London has been as complete as that of the grander works of art of the Roman city. To form a tolerably correct notion of the extent to which one class of these monuments has been rooted out, and almost utterly annihilated, it is only necessary to take a cursory glance at the long lists of sculptured effigies in the various churches which Stow enumerates, but of which, in his time, there were few traces. If the churches could not protect such works from ignorance and rapine, the destruction of monuments entrusted to secular custody is not to be wondered at. People are too apt to ascribe this loss of even the vestiges of the artistic skill of our forefathers to public causes, such as the asserted vandalism of the Roundheads of the Commonwealth; or to some great and general calamity, such as that of the Great Fire of 1666. But Stow recorded his black catalogue of destroyed civic monuments long before the triumph of Puritanism and the calamitous event in 1666. The city of London has never cherished a regard for its remains of antiquity. If it had done so, they would be visible, and apologists and flatterers of civic power could point to them; and the objects themselves would be a refutation if there were error in denying their existence. But the truth is, a slow destruction has ever been going on down to the present day, and it is absurd to attempt to deny it. In a few collections fragments or isolated objects once existed; but they have mostly been dispersed, some within the last few years; and the city of London in 1854 has still nothing worthy to be called a Museum of Antiquities.

These reflections will obtrude themselves constantly on every one who has considered the subject with a desire to ascertain and to speak the truth. They have arisen since I penned the heading of this page, and considered not only the comparative poverty of

FIGURE, IN WOOD, OF A BENEDICTINE MONK.

(FROM OLD LONDON BRIDGE.)

this collection in examples illustrative of the department it prefaces, but also the general and almost total absence of specimens of the medieval architecture, sculpture, and wood carving of old London.

571. THE CIRCULAR UPPER PART OF A STONE MONUMENTAL SHAFT, of the tenth or eleventh century. On both sides, in somewhat different patterns, is worked a cross intersecting a circle, the quarters being filled with beaded bands and a convex fan-shaped pattern. It is fourteen inches in diameter, and was found lying on the surface of the ground in the desecrated burial-ground of the church of St. John-upon-Walbrook.

572. FEMALE HEAD with a regal coronet, cut in freestone with considsrable skill. The eyes and other parts shew indications of paint. It bears a resemblance to the effigies of Queen Eleanor, wife of Edward I, and is probably intended for a likeness of that princess. It was found on the north side of Friday Street.

573. COLUMNAR HEAD, IN HARD DARK-COLOURED STONE, of somewhat rude work, found near the Temple Church.

574. FIGURE, IN WOOD, of a Benedictine monk, nineteen inches in height. It is a remarkably good specimen of carving in wood, and is probably of Flemish manufacture, of the fifteenth century. It was dredged up from the Thames on the site of Old London Bridge, and may, therefore, be supposed to have belonged to the chapel of Peter of Colechurch, which stood upon the bridge. In the breast is an orifice in the shape of a heart for the reception of a relic. Plate X.

575. CAST, IN PLAISTER, by Mr. Samuel Nixon the sculptor, of an image in wood, well carved, representing God the Father personified as a pope: discovered at the same place as No. 574. The Deity is represented seated; at his feet is a globe, the symbol of universal power; upon his head is a German crown, and the hands probably held in front a figure of Christ crucified. The

papal type of the Almighty was common in Italy during the middle ages; but it was rare in England. In Germany, where the emperor was supreme, the imperial crown was usually given instead of the papal tiara; in France, the regal attribute was preferred. It is probable that this image is of Flemish workmanship, and of the fifteenth century. Its height is two feet. The original was formerly in the possession of Mr. R. L. Jones, and is now preserved at Sudeley Castle, in Worcestershire, the seat of the Messrs. Dent. It is figured in the *Archæologia*, vol. xxxii, p. 409.

576. FRAGMENT OF A RICHLY-CARVED COMB of the thirteenth century. It is engraved in Mr. Fairholt's *Costume in England*, p. 482.

577. FIGURE, CARVED IN BONE, of a female standing with her hands crossed, in the attitude of prayer; it is hollow, and has been apparently affixed to a staff as an ornament. Height, four and a half inches.

578. FIGURE OF THE VIRGIN, IN IVORY, fully draped, with mantle twisted in front, and arms crossed on the breast; beneath her feet, the moon. Together with No. 577, it may be assigned to the fifteenth or sixteenth century.

579. ST. PAUL, nimbed, and holding a long sword; ivory-work of the fourteenth century; intended as a handle of a knife, or some other implement.

580. SMALL miscellaneous objects carved in ivory and in bone.

POTTERY.

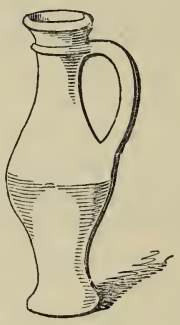
In no departments of the works of ancient and of medieval art is there a stronger contrast than in those of the productions of the potter. The fictile vessels of the Etruscans, of the Greeks, and of the Romans, are remarkable for infinite variety of form and embellishment, among which it would be difficult to find an example void altogether of grace or of beauty. In countless instances they bespeak the highest skill, and even genius; generally they are pleasing to the eye in their symmetry and chastity of ornamentation; seldom or never are they positively unsightly. The prodigious quantity in which they abound is another peculiarity. The various kinds of ancient pottery are so strongly marked in certain leading features, that the practised eye has no difficulty in determining their respective parentage and periods. But it is very different with the medieval pottery. Instead of being abundant, it is comparatively rare, and completely void of beauty, taste, or sightliness. The truth of this assertion can easily be tested by reference to museums and collections such as this. Among the pottery of the Roman period it would be vain to seek for examples inferior in artistic skill to the commonest kinds illustrated or referred to in this Catalogue; it would be almost as hopeless to look for much better specimens than those which follow in its medieval division.

The links which in Britain and in Gaul unite the Roman with the medieval pottery are the Frankish and the Saxon. The earthen vessels which are found in the graves of these countries, immediately subsequent to the Roman domination, retain, to a certain extent, a Roman character; and they admit of being classified and arranged under the proper heads. But it is in the following centuries that the works of the potter disappear almost entirely, or, when discovered, are no longer to be identified as the production of any certain period or country. In 1844, M. Brongniart published his *Traité des Arts Céramiques ou des Poteries*, which is a laborious and useful history of pottery from the earliest ages down to modern times. In this work he gives no examples between the sixth or seventh and the fifteenth centuries: the reason was simply that materials failed him.

581. UNGLAZED Brick-coloured Cup, with handle, four and a half inches in height, and one inch across the mouth; found in Cannon Street, near London Bridge, at the depth of seventeen feet, in an old chalk well.

582. FRAGMENT of a Dark Green Glazed Pitcher, with a rude figure of a human face, resembling fig. 3, plate xxvi, of Brongniart's work; it is, however, of much later date.

583. CUP of a Light Brown Clay, six inches in height. It was found, at the depth of thirteen feet, on the north side of Friday Street, with pennies of Henry III and Edward I. Its date may, therefore, be assigned to the latter part of the thirteenth century. The form was, however, probably common long anterior to this period, and also long subsequent. It is only by attention to discoveries such as this that a classification of medieval pottery can be made. Unhappily, the chances afforded by the late extensive excavations in the city were unavailable, from the difficulties thrown in the way of the antiquarian inquirer.



No. 583.

584. CUP of the same size and form as No. 583, but without handle; found at the same place.

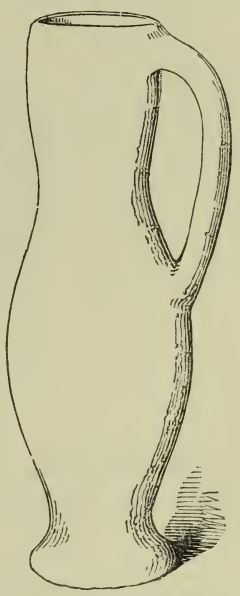
585. CUPS of similar form, partially coated with a light green glaze.

586. CUPS, with lips and handles, of a light compact body, covered from the top to the middle with a green glaze; height, seven to seven and a half inches.

587. GLOBULAR-Shaped, Unglazed, Narrow-Mouthed

Vessel, five and a half inches in height; close to the neck are two small or perforated projections, resembling handles for receiving a cord for suspension. It was found in Friday Street. Another, very similar in form, and of the same size, covered on the upper part with a green glaze.

588. JUG, fifteen and a half inches high, of pale red clay, imperfectly covered with black glaze.



No. 588.

589. FRAGMENT of a Vessel, covered with a black glaze, made in the form of the closed flat-topped helmet of the twelfth and thirteenth centuries.

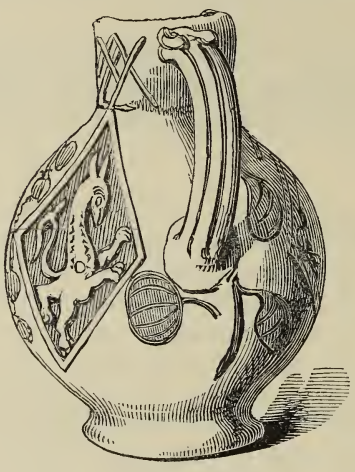
590. FRAGMENTS of Wide-Mouthed Vessels, covered with a green glaze, and decorated with rude figures of men and lions, and with shields. They may be ascribed to the twelfth and thirteenth centuries.

591. VESSEL, in form not unlike fig. 1, pl. v, of the Roman division, especially as regards the peculiar shape of the mouth. In other respects it is very different; its height is only four and a half inches, and it is covered, to within about an inch of the bottom, with a grey glaze, upon which, in front, is a black band.

592. VESSELS of various forms and sizes, covered with a thick, black, shining glaze; probably of the fifteenth and sixteenth centuries, and possibly later.

593. PITCHER, eleven and a half inches in height, and ornamented with what seem intended for dragons or lions in three

diamond-shaped compartments, leaves, etc. It is covered with a yellowish glaze, the ground of the diamonds being brown, the leaves and other ornaments a dark dull green. It may be conjectured to be of the thirteenth or fourteenth century.



No. 593.

594. PITCHER, of similar form and size, plain, and covered with a light green glaze.

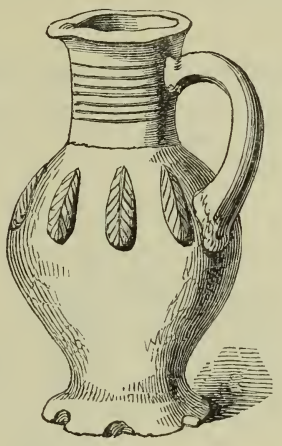
595. PITCHERS somewhat similar in form, but of smaller dimensions, with and without lips.

596. CUP, WITH HANDLE AND NARROW MOUTH, nearly six inches in height, and of the capacity of a quarter of a pint. The neck is formed to resemble a grotesque head or mask, with an arm brought forward and joined to the lower part of the face by the extended hand. The head and arm are glazed of a brown colour; the body of the cup green. It resembles a specimen in the possession of Mr. A. Kirkman, which was found at the bottom of an old well under the foundation of a house in Cateaton Street. It is probably of the thirteenth century, the period to which Mr. Kirkman assigns his specimen. Both may be compared with the grotesque vessel in the possession of Mr. W. Figg, of Lewes, engraved in the

Archæological Journal, vol. iv, p. 79, and in the *Sussex Archæological Collections*, vol. i, p. 45; supposed, with good reason, of the same period.

597. GROTESQUE HEAD AND HAND; a fragment of a vessel of extraordinary large size. It has been manufactured with some pains, the mouth, eyes, and hair being of different coloured clays and glazes.

598. JUG, OF A COMPACT LIGHT-COLOURED CLAY, ten inches in height. It is imperfectly covered with a mottled green glaze, and ornamented with leaves.



No. 598.

599. FRAGMENT of what has been a double-handled narrow-mouthed vessel, about eight inches in height. It is ornamented with wavy and volute lines, and covered with a green glaze.

600. GOURD-SHAPED BOTTLE, of a dull red colour, with a narrow-mouthed neck, eight inches in length. As it will not stand upright, it was probably encased in leather, to be carried about the person. This description of vessel appears to have been called, from its form, *gourd*:—

"I have here in my gourd a draught of wine."—*Chaucer.*

601. CUP, covered with red and yellow glazes, inscribed round the lower part, *Time Deum;* date, the fifteenth or sixteenth century; the upper part is broken off.

602. CENSER, or Pot for Burning Incense or Perfumes. The sides are of open work; the bottom is perforated; and on one side of the foot is a triangular aperture, intended probably to promote a draught of air, as well as to serve for extracting the ashes; it has two handles, and, with the exception of the cover, is quite perfect. The lower portion of a very similar vessel, found in Carey Street, Lincoln's Inn Fields, with cups, of which there are counterparts in this Museum, is engraved in the *Archæological Journal*, vol. iv, p. 254.

603. BROWN-GLAZED Bottle, three and a half inches high, in the form of a fool's head; the opening is in the back part, and it is perforated above the ears apparently to admit of a string passing through for suspension.

No. 603.

604. WIDE-MOUTHED Vessel, of pale red unglazed clay, seven and a half inches in height. It has three cylindrical spouts or openings rising from the shoulder and extending as high as the mouth; and between these apertures are small twisted handles.

605. TWO similar vessels, of smaller size, and glazed.

606. HEADS OF ANIMALS of various kinds, which have formed the mouths of vessels; they are mostly covered with a dark green glaze, and seem to be of early manufacture.

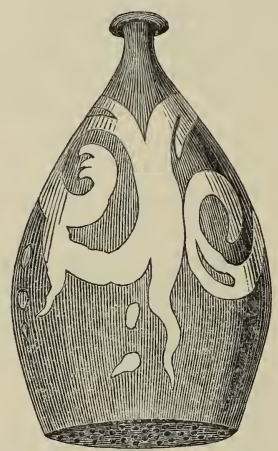
607. SMALL THIN UNGLAZED WIDE-MOUTHED POTS, of a pale red clay, found on the site of a potter's kiln during excavations for Mr. Humphrey's warehouse near St. Saviour's Church, Southwark. Larger quantities of fragments of similar pots were dug up at the same time, but unaccompanied by any objects that could serve to decide the precise period at which they were manufactured.

608. GOURD-SHAPED BOTTLE, covered with a green glaze, and looped for suspending with a cord. On one side it bears the royal arms in a rose, surrounded with the garter and motto HONNY . SOYT . QVI . MAL . Y . PENCE, surmounted by a crown, and supported by a dragon and a greyhound. Around, in straight lines, is inscribed,—DNE . SALVVM . FAC . REGEM . REGINAM . ET. REGNVM. On the reverse side of the vessel are four circular ornaments. Two are flowers; the third, I.H.S. in monogram; the fourth, a heart, upon which is the motto, LEAL. It is six inches in diameter, and four inches thick. The armorial bearings determine the date of this interesting vessel to be that of the reign of Henry VII.

609. BOTTLE, glazed red, with white streaks, having projections at the side for a cord to pass through to sling it to the body; it is also provided with a foot for standing upright, and, by comparison with a specimen in the possession of Mr. W. Chaffers, had originally a long neck. Mr. Chaffers assigns to this and similar bottles, made for carriage on the person, the term *costril*, and it seems the word is still used in the Craven dialect, applied to the small wooden barrels carried by labourers. The *Promptorium Parvulorum* explains *costrel*, or *costrelle*, a great bottle; and Mr. Way, in the notes on the word, adduces instances of its application, which shew it had a very general signification. This specimen is of comparatively late date.

610. COVER OF A GERMAN DRINKING-CUP, in the form of a bear's head. It resembles the specimen engraved in Marryat's *Collections towards a History of Pottery and Porcelain*, page 45, described as belonging to a class of enamelled pottery which, from the costume of some of the figures, is to be judged anterior to the fifteenth century.

611. WATERING-POT, of a dull red clay, unglazed, with white ornamental streaks, twelve inches in height. The orifice at the top is about the diameter of a pea; and the bottom is pierced with numerous small holes. Immersed in water, it quickly fills. If the opening at the top be then closed with the thumb, the vessel may be carried, and the water distributed in small or large quantities, as required, in the mode of a modern watering-pot. Mr. George Gwilt, who possesses a specimen with a handle, has very happily



No. 611.

illustrated this fictile utensil, from an engraving in the *Minerva Britanna, or a Garden of Heroical Devises, and furnished and adorned with Emblems and Impresas of sundry Natures*, 4to., Lond., 1612. This engraving represents an earthen watering-pot, with the water running from it, and a label appended, with the motto, *Plus ne m'est riens*, "nothing remaineth to me"; a badge or cognizance adopted, it is stated, by Valentina, Duchess of Orleans, at Blois, to manifest her grief for the death of her husband, Louis, brother to King Charles VI. This, as Mr. Gwilt observes, was long anterior to the date of the book; the character

of the pots, and the circumstances under which they were found would suggest the fifteenth century as the latest period to which they should be assigned.

612. CRUCIBLES of various sizes. They bear a close resemblance to some of modern times; but from the depths at which they were found, they must be of considerable antiquity.

613. THRIFT-BOXES; small and wide bottles with imitation stoppers, from three to four inches in height, of thin clay, the upper part covered with a green glaze. On the side is a slit for the introduction of the money, of which they were intended as the depositories. These money-pots were called "Christmas Boxes" as well as "Thrift-Boxes", and were doubtless of early origin; for we find analogous objects of the Roman period. See Caylus, *Recueil d'Antiquités*, tom. iv, pl. LIII, figs. 3, 4, p. 157. In Brand's *Popular Antiquities*, they are thus referred to:—"In the illustration to the cut in the *English Usurer*, 1634, the author, speaking of the usurer and swine, says:—

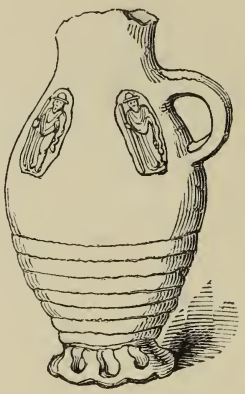
> 'Both with the *Christmas boxe* may well comply:
> *It nothing yields till broke.*'"

In a *Mass of the Microcosme, or a Morall Description of Man*, newly compiled into Essays by H. (Humphrey) Browne, 1642, speaking of "a covetous wretch", the author says, he "doth exceed in receiving, but is very deficient in giving; like the *Christmas earthen boxes* of the apprentices, apt to take in money, but he restores none till he be broken, like a potter's vessell, into many shares." And in Mason's *Handful of Essaies*, 1621, we find a similar thought:—"Like a swine, he never doth good till his death; as *an apprentice's box of earth*, apt he is to take all, but to restore none till hee be broken." Halliwell's edition, vol. i, p. 494.

614. BOTTLES, IN UNGLAZED WHITE CLAY, with flattened sides, with bent handles springing from the mouth of the neck to the shoulder, and on each side a black star.

615. CUP, OF STONEWARE, of a brownish red colour, unglazed, seven inches in height, the mouth broken off. It is ornamented

with small figures in relief, and may be considered of the latter part of the fifteenth, or of the beginning of the sixteenth century.



No. 615.

616. EXAMPLES of the stoneware of the sixteenth and seventeenth centuries.

617. BELLARMINES, or stoneware jugs of the sixteenth and seventeenth centuries: about twenty varieties, varying in capacity from two gallons to half a pint. They are of a brown glazed ware, and are mostly characterized by a grotesque head with a long beard upon the neck, and coats of arms or flowers in the centre. Mr. William Chaffers was the first in the present day to designate this peculiar class of jugs by its old name, Bellarmine, in a paper on medieval earthenware vessels, which he published in the third volume of the *Journal* of the Archæological Association. He proves, very satisfactorily, that these jugs were so called from the well-known Cardinal Bellarmine.

618. LAMP, IN BROWN GLAZED WARE: a rude imitation of the small Roman lamps.

EMBOSSED
OR
STAMPED LEATHER.

Under this head are comprised an extensive collection of various objects in leather, consisting of portions of Horse Furniture, Shoes, Girdles, Sword, Dagger, and Knife Sheaths, Purses, and other articles of costume, etc. In most cases, the leather comes under the denomination of *cuir bouilli;* so called from the process to which it was subjected to prepare it for being embossed or stamped. In medieval literature, very frequent allusion is made to objects manufactured in *cuir bouilli.* In illuminations, in mural paintings, and in other works of art, in which costume is aimed to be represented, shoes usually formed a very conspicuous feature. It was chiefly from such pictorial representations the artist and antiquary formed their notions of this important article of the medieval wardrobe. The discovery of numerous examples of the shoes themselves during the last few years enable us properly to understand the extent of artistic skill and ingenuity employed in their manufacture. The girdles are, in some instances, stamped with mottoes, devices, and various ornamental patterns, neatly executed; and so are the sword and dagger sheaths. The preservation of these leather remains is owing to their having been buried in wet and boggy localities. When first brought to light, they were saturated with moisture, and apparently rotten; but an immediate application of oil restored the leather to somewhat of its original character, and ensured its preservation.

619. SHOULDER of a Saddle, formed of several layers of leather; the external piece is pierced with a volute pattern; and the horizontal lines, and the border, are coloured red. To it is affixed, by a loop, a dagger or knife sheath, similar to many in this collection. This is the only example of leather coloured I have met with, although it seems to have been dyed at an early period, as it is enumerated in the chapman's stores in the curious poem of the thirteenth century, entitled, *Du Mercier,* printed by

Mr. Fairholt in the publications of the Percy Society, vol. xxx, p. 11 :

"J'ai mainte ferrée corroie
Rouges et verz, blanches et noires,
Que ge vent moult bien à ces foires."

This specimen is about seven inches square. Plate XI, fig. 1.

620. LAPPET OR WING OF A SADDLE (?), richly embossed with foliage, and birds and beasts; dimensions, eleven inches by nine and a half. Plate XI, fig. 2. It may be assigned to the fourteenth century. No. 619 may probably be a little later.

621. HORSE FURNITURE of various kinds, all more or less elegantly embossed.

622. PARTS OF HARNESS, such as is shewn in the annexed cut.

No. 622. Length, 26 in.

Numerous examples of the forms and patterns of stamped leather horse equipments, of a comparatively late period, are to be found on the sculptures of the Hôtel de Bourgtheroulde, at Rouen, representing the meeting of Henry VIII and Francis I. This superb work, of great artistic merit and of high historical interest, is almost unknown in England, though worthy of being cast in plaister, and placed in our National Museum. Had these sculptures been in England, there is no doubt but that the French Government would long since have published them in some form.

623. SHOE, of the time of Edward III. Plate XII, engraved of the actual size. This is

Fig. 1.

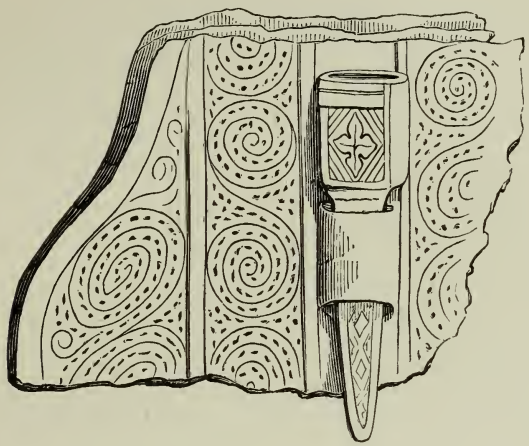
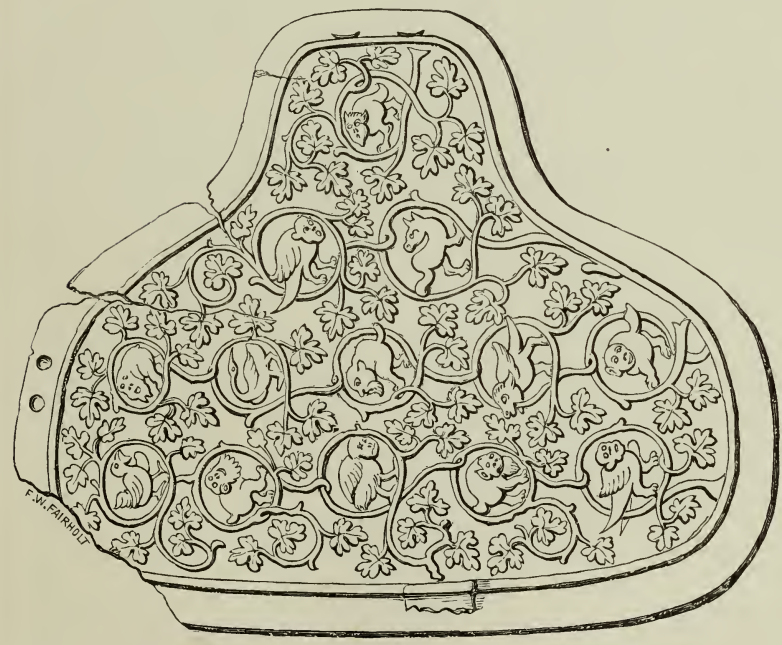
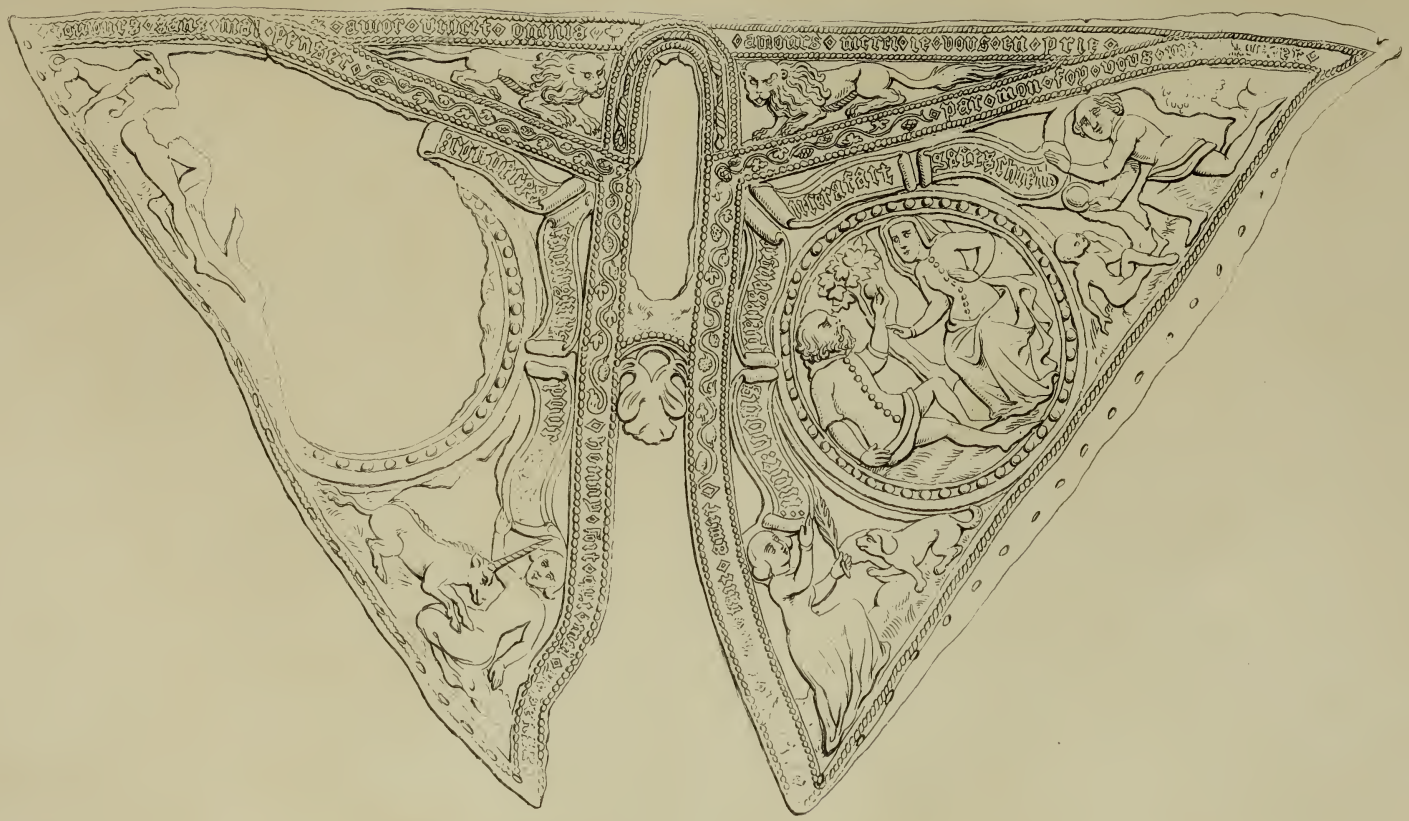


Fig. 2.



FRAGMENTS OF SADDLES IN STAMPED LEATHER.



EMBOSSED SHOE. *Temp.* Edw. III.

F.W. Fairholt del et sculp

Fig. 1.

Fig. 2.

Fig. 3.

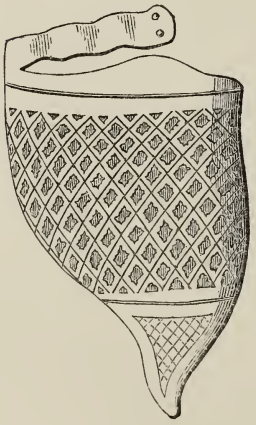
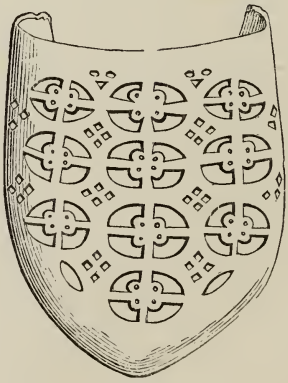


Fig. 4.



EARLY ENGLISH SHOES.

the finest example of embossed leather in the collection. It is almost the entire upper portion of a shoe, to which the costume of the figures, and other peculiarities, enable us to assign a date. The designs are in good taste, and executed with great care and skill; and in examining their minute and finished elaboration, we can but wonder at the infinite pains bestowed on a portion of the apparel the least adapted for that close inspection which is necessary for the full appreciation of its artistic merits. It must, of course, have been of a rare and costly sort; and could only have been used by a person, probably a female, of rank or of affluence. The central circle of the left half is, unfortunately, wanting. In the angles are a lion, part of a recumbent male figure with a greyhound, and a representation of the well-known story of the hunters ensnaring the unicorn by the agency of a virgin. On the outer border is the motto, *Amor . vincit . omnia;* on the horizontal border, *Honny . soit . qvi . mal . y . pense;* on the transverse one, the concluding words alone are legible: . . . . *mal . penser.* The legend on the scrolls above the central design is also defective; what remains seems to read, . . *conneres sa vous t-is pourra au-.*

The other half, that to the right of the plate, exhibits, in the centre, a male and female figure seated. Between them is a tree, and the male personage seems offering some fruit to his companion. To this scene the inscription on the scrolls seems to allude, although it cannot be satisfactorily made out: *nue : vous : pens en gre a : sera : fait : gaies : chiens.* The scrolls are supported on one side by a youthful female figure holding a branch, and on the other by a young man holding a circular object, probably a mirror; the subordinate objects are a dog, and a child or a monkey. The mottoes on the sides are: *Amours . merci . je . vous . en . pry. Par . que ma . foy . vous* . . . . . and, ... *fait . amer.*

624. SHOE of the time of Edward III. Plate XIII, fig. 1. This specimen, though inferior in richness of decoration to No. 623, is of a very elegant pattern, and is quite perfect.

625. SOLE OF A SHOE, of the same period, covered with a very elegant pattern. Plate XIII, fig. 2.

626. SHOE, of reticulated work. Plate XIII, fig. 3.

627. SHOE, with open work, possibly of rather earlier date. Plate XIII, fig. 4.

628. UPPER PART OF A SHOE, of a different pattern, and equally chaste and tasteful.

No. 628. Half the actual size.

The foregoing examples of a very extensive collection will convey a good notion of the skill and labour bestowed on the shoes of the time of the third Edward, and also anterior to his reign. In an order from King John for several articles of dress occur four pairs of shoes for women, and one pair to be ornamented with fret-work, *fretatus de giris*, such as we may consider some of the examples now under our eyes. Illuminated manuscripts, paintings, and sculptures of the fourteenth century yield, however, the most copious evidence of the exuberant character of the ornamentation of shoes. The mural paintings of St. Stephen's Chapel, Westminster, now destroyed, afforded excellent illustrations. Drawings of them are preserved in the meeting room of the Society of Antiquaries of London, and some of them will be found copied in Mr. Fairholt's *Costume in England*, p. 447. From these specimens we can well comprehend the full force of Chaucer's

Fig. 1.

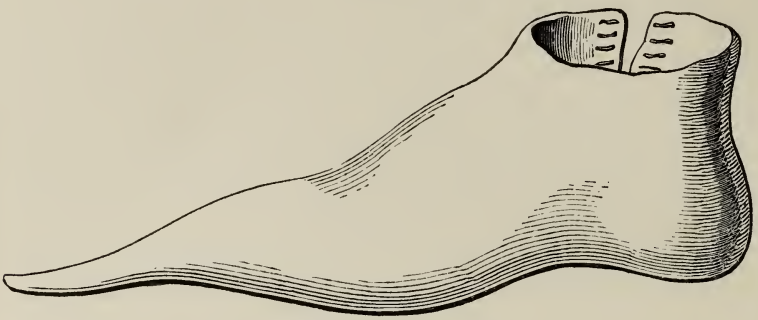


Fig. 2.

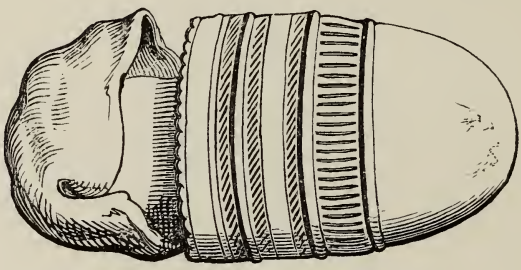


Fig. 3.

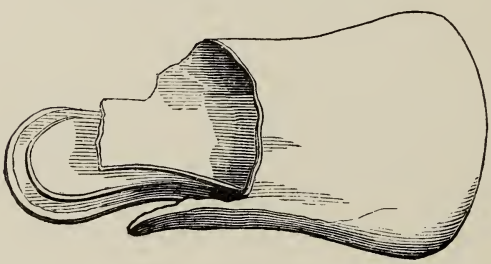
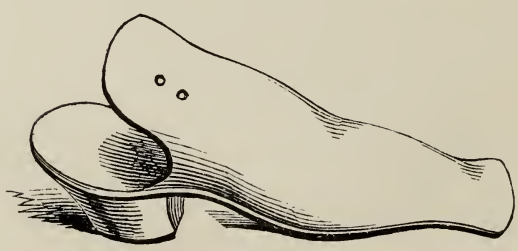


Fig. 4.



OLD ENGLISH SHOES.

description of the dress of the gay young priest,—

"With Paules windows carven on his shoes."

It must be considered that the effect of the open-work of shoes of this description was heightened by the white and coloured hose worn by the wealthier classes.

629. ANOTHER example of the shoes of this period. This, and also fig. 3, plate XIII, were fastened round the instep with a buckle.

Length, 12 inches. No. 629.

630. PEAKED, OR LONG-POINTED SHOE, of the close of the reign of Edward III, and subsequent. (Plate XIV, fig. 1.) In the reign of Richard II, this fashion flourished in its fullest extravagance. The extreme length of these shoes required that the points should be stuffed; and, accordingly, some of these, found in London, were filled with fine moss. This fact will serve to explain a French saying which, without reverting to the customs of a period long passed away, it is impossible to understand. Speaking of a rich man, the French say in common parlance, "il a du foin dans ses bottes"; literally, "he has hay in his boots". The application of the saying is not very obvious; nor is it apparent why hay in the shoes or boots should be a natural consequence of riches. Examine our pointed shoes of the fourteenth century, and it will be at once fully understood that none but rich men could possibly wear such cumbersome coverings; and that as they did wear them, they were compelled to submit to the stuffing of moss and of hay; and thus the saying becomes perfectly applicable and intelligible.

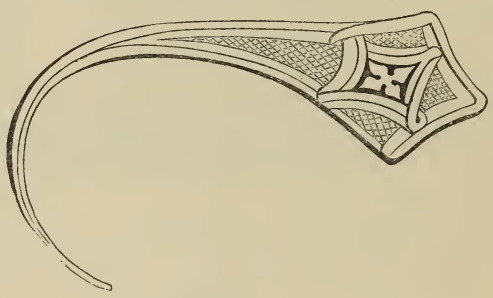
631. PEAKED SHOES of various sizes, and slightly differing in shape from fig. 1, plate XIV. It is worthy of notice, that most of these, as well as the still earlier specimens, are made "right and

left", as is the fashion of the present day. Shakespeare's description, therefore, of the tailor—

> "Standing on slippers which his nimble haste
> Had falsely thrust upon contrary feet",
>
> *King John*, Act iv, Sc. 2.

is perfectly true to the custom of the period, although Dr. Johnson questioned its propriety.

632. POINT OF A SHOE, nine inches in length, and retaining its original padding of fine moss. It affords an excellent example of the ridiculous extravagance of the fashion of long-pointed shoes in the reign of Richard II, when it is said they were occasionally so long as to be forced to be chained to the knee.



No. 632.

633. SHOE WITH A HIGH HEEL, the interior of which is of cork, probably of the time of Henry VII. It seems to be of the transition period, when the pointed shoe was changing to the opposite fashion of extreme breadth; fig. 4, plate XIV.

634. CLOGS, OF WOOD. These specimens are not perfect; they accord with representations in illuminations of clogs of the time of Edward IV.

635. SHOES of the time of Henry VIII, and of the latter part of the reign of Henry VII. They are slashed or cut open in various patterns, of which fig. 2, plate XIV, may serve as an example.

636. SHOES of the same period, without ornament, and of great breadth at the toe; fig. 3, plate XIV.

637. A SHOE of the same kind, measuring the extraordinary length of sixteen inches.

638. SHOES of the time of Elizabeth and James I.

639. GIRDLES, richly embossed with foliated patterns. One of these is ornamented longitudinally with a row of white metal studs, and between them mottoes. Another is covered with small *fleurs-de-lis*, and along the centre are interlaced circles, enclosing a trefoil and a rose, and united by a lettered label. Between these are three ostrich feathers, to the quill of each of which is affixed a scroll with, apparently, the words *ich dien*. The mottoes on the labels are, unfortunately, too indistinct to be read satisfactorily. From the badge, this belt would appear to have belonged to some retainer of royalty in the time of Edward III, or at a period not long subsequent. See *Observations on the Origin and History of the Badge and Mottoes of Edward, Prince of Wales*, by Sir N. Harris Nicolas, *Archæologia*, vol. xxxi, p. 350.

640. BELT, ornamented with ostrich feathers and scrolls, in white metal.

641. GIRDLE, of the time of Henry IV or V, stamped in a double series of circles, each inclosing the letter S; at intervals of two inches are sprigs of white metal studs.

642. BELTS, ornamented with a series of letters, in white metal.

643. BELTS, studded with small bosses, of white metal, arranged in a foliated pattern, "pearled with latoun."

The use of pewter and similar white metals for making personal and other ornaments was extremely common in the time of the first Edward, and almost superseded that of latten, which was a kind of brass extensively employed for such purposes, before the cheaper white metal became popular.

644. GARTERS stamped with the names of the three kings of Cologne, Melchior, Balthasar, and Jasper. For an account of superstitions connected with these names, see *Collectanea Antiqua*, vol. i, p. 115, *et seq.*

Length. 17 inches.

645. GARTER, with a series of the invocation, *Ave Maria Plena Gracia*, the words divided by leaves.

646. PURSE, OR GYPCYERE. The word gypcyere, from the French *gibbecière*, formerly was especially applied to the large flat bag or pouch worn at the side by sportsmen. It afterwards denoted the purse or bag commonly carried at the girdle by merchants, gentlemen, and by almost all classes. These gypcyeres were made of various materials. The higher classes used velvet studded with gold; others were made of silk, as that of Chaucer's country gentleman:—

> "An anelace and gipsere all of silke,
> Hing at his girdle, white as morow milke".

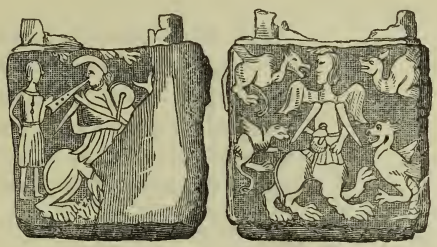
The example in this collection of embossed leather is very richly ornamented. It is six inches square, and is surrounded with a border of circles, each containing an eagle; this encloses foliage, intersected diagonally by a "true lover's knot." It is engraved in Mr. Fairholt's *Costume in England*, p. 505.

647. FRONT OF A PURSE, five inches by three, embossed in foliage, and a motto, AVE MARIA, surrounded by a narrow border of esses.

648. POUCH Leather, fourteen inches in length, stamped with figures of an ape and a monster; this is worked in outline, and not elaborately embossed, as most of the other specimens.

649. POUCH Cover, stamped with a very elegant pattern of dolphins, birds, and flowers.

650. CASE for Pins, Needles, Bodkins, and other small implements usually carried on the person by females. It is covered on both sides, as shewn in the cut, by a figure of a Centaur playing on a pipe, and by grotesque animals.



No. 650. 3½ inches square.

651. GYPCYERE, or Pouch Covering, richly embossed with large leaves in the centre, surrounded by sequences of the letters M, B, and R.

652. SWORD and Dagger Sheaths. They are stamped or pounced very elaborately, and, though mostly fragmentary, are remarkable for the elegance of the designs. Some are covered with lions and other beasts, birds, and foliage; others, with a variety of neat patterns. A selection from them are engraved in Mr. Fairholt's *Costume in England*, p. 595.

653. KNIFE Sheaths. The knife was a very common appendage at the girdle of almost every man in the middle ages. They were also worn by women. Monumental effigies furnish numerous examples of the knife worn together with the sword by

both military and civilians; they are, of course, represented by their sheaths, which, as well as those of the swords and daggers, bear a striking resemblance to examples in this collection. Like most of the objects in *cuir bouilli*, they extend from the fourteenth to the sixteenth century.

No. 656.

654. SHEATH OF A HUNTING-KNIFE, tastefully embossed with a foliated pattern.

655. JACKETS. There are several fragments of these, all made without sleeves.

656. JAMBEAUX. The jambeaux or coverings for the legs were, doubtless, often of embossed leather. The specimen, here engraved, is quite plain. Chaucer, in his *Rime of Sire Thopas*, mentions them as part of the dress of the knight:—

"His jambeaux were of cuir bouly."

Another has metal eyelet holes for the fastenings.

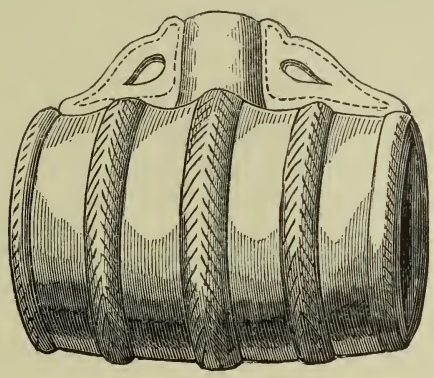
657. BIRD'S WING. This appears to have been gilt, and may probably have been a crest to a helmet. That of King John, of Bohemia, who was killed at Cressy, was two wings of a vulture; and many of these objects are of the time of Edward III.

658. WHITE METAL EMBOSSING ON LEATHER; an exceedingly tasteful and interesting example, twelve inches by six.

659. COVER OF A CUP. It is seven inches by six, and embossed with *fleurs de lis*, divided by bands, which appear to have been studded with metal. *Cuir bouilli* was applied to a variety of purposes. Mr. George Isaacs has given me a box covered with it, which is stamped with figures of men and women, in the costume of the time of Richard II.

660. BOTTLE or Costrel, for hanging by the side, of the capacity of a quart. It bears a close resemblance to the wooden vessels in use in various parts of the country at the present day for carrying beer into the hay or harvest fields; they are called puncheons in the Isle of Wight, firkins in Dorsetshire. They, doubtless, preserve the form of a very early prototype, and, probably, most of the pilgrims' bottles, hunting bottles, and such like vessels of the middle ages, were made of leather. The *Leather Bottle* is still the sign of a public-house at Northfleet, in Kent; and its application as an old London sign may be noticed over the entrance to the banking-house of Messrs. Hoare, Fleet Street; its inspirations are recorded by the author of an old song, who was induced to—

"Wish in heaven his soul may dwell,
That first found out the leather botel."



No 660.

PILGRIMS' AND OTHER SIGNS,

IN LEAD AND IN PEWTER.

This division comprises rather an extensive collection of objects in lead and in pewter, which, until the last few years have not attracted much, if any, attention. In the first and second volumes of the *Collectanea Antiqua*, I have published numerous examples of the most important class found in London and other places in this country, and in France. This class consists of religious signs or tokens, given at the shrines of saints and martyrs to pilgrims after they had personally attended and redeemed their vows, or paid their devotions. They were then affixed to the hat or cloak, and worn by the owners as a testimony or sign of their having visited the particular shrines indicated by the tokens. As on the present occasion I am restricted to those found in London, I must refer to the above-mentioned work for fuller information on the subject, and for etchings of the foreign as well as the specimens procured at London.

There are some which, although partaking of a religious character, do not seem to have reference to any particular shrine; at all events, we have not yet been able to connect them with any known localities; and there are one or two which seem to refer to incidents in popular religious legends; others are merely symbols or emblems. Another class may be regarded as badges worn by the retainers of persons of distinction; and there are some which are merely fanciful and humorous devices, or *jeux d'esprit.*

661. THOMAS BECKET; mitred head and bust in pontifical robes; across the lower extremity, THOMAS; length, three and a half inches. *Col. Ant.*, vol. ii, plate XVII, fig. 3.

662. THOMAS BECKET: several varieties of the preceding sign, some without the name.

663. BECKET ON HORSEBACK, robed and mitred, the horse richly caparisoned; three inches by four.

664. HEAD AND BUST OF BECKET IN A CANOPY, surrounded by the inscription, ✠ SANCTVS . THOMAS, the whole within a star; diameter, three inches.

665. AMPULLA, decorated with open foliated work, and attached to a circular band and cross bar, inscribed, ✠ ORA . PRO . NOBIS . BEATI . TH . . . (the remainder is broken off); on the cross bar, THOM . .; the front of the ampulla is occupied by a full figure of the archbishop; and the reverse with the representation of his murder. Judging from the costume of the knight and the form of the letters, this sign may be of the latter part of the twelfth or the beginning of the thirteenth century. One very similar, but not so neatly worked, is in the collection of Mr. Charles Warne; and both may be compared with a specimen in the York Museum, communicated to me by the Rev. C. Wellbeloved, and published in vol. ii, *Collectanea Antiqua*, pl. XVIII.

666. CIRCULAR FLAT BROOCH, inscribed, ✠ SANCTE . THOMA . OR . P . M .; in the centre, *fleur de lis*. Presented by Mr. Edward Wigan.

667. SMALLER CIRCULAR BROOCH, with head and bust of Becket between the letters T and O.

668. BELL, IN PEWTER, an inch in length, inscribed, ✠ SANCTI. TOMAES.

669. VARIOUS other signs, which, although not identified as such by inscriptions, appear to belong to Becket. One is inscribed, CAPV . . . ME, for CAPV*t Thome*.

Such as the foregoing, particularly Nos. 661 and 662, are alluded to by Giraldus Cambrensis, who, in his youth, was contemporary with Becket. Giraldus, on his return from the continent, stayed a short time at Canterbury. On arriving at London, he had an in-

terview with the Bishop of Winchester, who, Giraldus states, on seeing him and his companions *with the signs of the blessed Thomas hung about their necks*, remarked, that he perceived they had just come from Canterbury. *Episcopus autem videns ipsum intrantem, cujus notitiam satis habuerat, et socios suos cum signaculis B. Thomæ a collo suspensis, etc.* (*Girald. Camb., de rebus a se gestis, ap. Angl. Sacr.*, vol. ii, p. 481.)

670. OUR LADY OF BOULOGNE, in the form of an ampulla. On one side is a representation of the holy Virgin standing in a vessel, floating upon the sea; in the left hand she holds a long cross; in the right, a model of a church. This design is surrounded by the legend, STE : MARIE : DE : BOVLOVGNE. On the other side is the same legend around the effigies of the Virgin carrying the infant Jesus on the right arm, and receiving the vows of a personage kneeling at her feet. *Col. Ant.*, vol. ii, pl. XVII, fig. 2.

671. OUR LADY OF BOULOGNE: six small brooches, representing the Virgin standing on a ship, crowned, holding on her arm the infant Jesus, and in her hand a sceptre. *Idem*, pl. XVI, fig. 9.

All these signs appear to be of the fifteenth century. They were, doubtless, brought to London by persons who had visited the celebrated shrine of Nôtre Dame, at Boulogne-sur-Mer. The design has reference to the popular and old tradition, that in the seventh century the statue of the Virgin was brought to Boulogne in a vessel, without sails, or oars, or sailors, being guided solely by spiritual influence. The statue was placed in a chapel in the upper town, which chapel, in the course of time, was succeeded by a church, dedicated to the Virgin, and resorted to by pilgrims from all parts. In 1544, the English pillaged the treasury of Nôtre Dame, and took the statue to England, where it remained until 1550, when it was restored. Seventeen years afterwards, the church was burnt by the Huguenots, and the statue was carried to a neighbouring château, where it was concealed forty years. In 1607 it was taken back to the town, and replaced in 1630 in the cathedral. In 1791, the church of Nôtre Dame was closed against

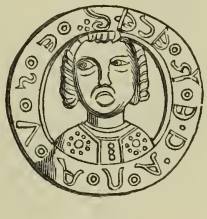
public worship, to be sold, a short time afterwards, as public property, and ultimately demolished. The ancient image shared the destruction. It was burnt in the square of the Haute-Ville by the iconoclasts, to the great regret of the majority of the inhabitants, and particularly of the sailors, who, from time immemorial, had been accustomed to invoke its succour against the perils of the ocean. For an interesting historical notice of this statue and some of the medals relating to it, see a paper by M. Jules Rouyer in the *Mémoires de la Société des Antiquaires de la Morinie*, tom. ix, p. 231. Three of the medals are there engraved, and a pewter sign closely resembling No. 670, and probably of about the same period. I possess an earlier specimen, and of better workmanship, also in the form of an ampulla. On one is the Virgin seated, crowned, and holding a sceptre; in her lap the infant Jesus holding a book; the ampulla is surrounded by a lozenge-shaped label, inscribed, SIGNV . SCE . MARIE . DE . BOLONIA. It was found in the Somme, at Abbeville, and presented to me by M. Boucher de Perthes. It is of the thirteenth or of the early part of the fourteenth century.

672. VIRGIN AND CHILD; a small square brooch; the head of the Virgin is radiated, and the figure is seated under a canopy.

673. VIRGIN AND CHILD beneath a canopy, resting upon the back of a bird, probably intended for a dove.

674. VIRGIN, crowned, and holding a sceptre, seated with the infant Jesus in her arm beneath a canopy: of oblong shape.

675. CIRCULAR BROOCHES with a full-faced bust. One of them, inscribed IESVS . A . NACERETE, is engraved in the annexed cut.



No. 675.

676. VIRGIN IN A GLORY, her feet upon a half moon. Another, on which she is represented with the infant Jesus.

677. VIRGIN, crowned, nimbed, and holding a sceptre, with the infant Jesus in her arms, surrounded with a glory. Half of an oval-shaped sign or badge of the Assumption of the Virgin. It was evidently issued at a particular shrine, the name of which appeared on the missing portion: all that now remains of the inscription is (A)SSUMPCIONE : BEATE : MARIE : DE . . .

678. SMALL CIRCULAR BROOCH with a neatly-executed representation of the Crucifixion. On each side of the cross is a nimbed figure; and around the design the words IHESVS and MARIA, separated by a foliated ornament.

679. CIRCULAR BROOCH with a crowned head, probably intended for that of Henry VI: size of No. 675.

680. SMALL HEXAGONAL BROOCH, with bust, uninscribed.

681. CHRIST UPON THE CROSS; the limbs of the cross terminate in *fleur-de-lis*. A fragment of another brooch, of the same form, exhibits the upper end of the cross in blossom; below, on a label, INRI.

682 FIGURES kneeling at the foot of the cross; a fragment.

683. AN ANGEL, standing full-faced, without any attribute or symbol.

684. KING HENRY VI: figure of the King standing and holding the sceptre and globe surmounted by a cross; at his feet a stag. The tomb of Henry VI at Windsor was visited for a long time by crowds of persons who regarded him as a martyr and saint; and a monk of Windsor has recorded the miracles wrought by him, in a MS. entitled "*De Miraculis Henrici Sexti, libri duo*", MS. Harl. 423, fol. 72. An opening hymn to which, addressed to Henry, has been printed by Mr. Halliwell in the introduction to

Warkworth's Chronicle, printed for the Camden Society. Among the relics and offerings preserved at Caversham, such as "schrowdes, candels, images of wax, crowches and brochys", was "the dagger that kyllyd King Henry, schethe and all." Wright's *Letters relating to the Suppression of Monasteries*, p. 224.

685. THE TEMPTATION. Jesus nimbed and seated, pointing to an open book in his left hand; behind him, Satan holding a stone in his hand.

"And the devil said unto him, If thou be the Son of God, command this stone that it be made bread.

"And Jesus answered him, saying, It is written, that man shall not live by bread alone, but by every word of God."

St. Luke, ch. iv, verses 3 and 4.

No. 685. Actual size.

686. ST. LEONARD: figure of St. Leonard, with a chain or manacle on his arm; beneath his feet is inscribed S.LVNARD. It may probably be appropriated to the ancient and famous hospital of St. Leonard, at York, suppressed by Henry VIII. Among Lydgate's *Minor Pieces*, edited by Mr. Halliwell for the Percy Society, is a prayer to St. Leonard, made at York.

687. WARRIOR bound to a tree, his legs fastened with cords; possibly intended for St. Edmund.

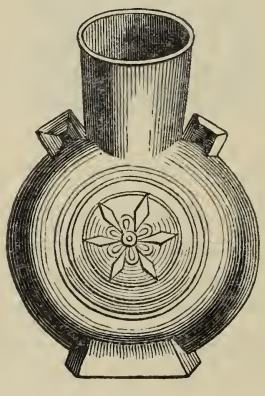
688. LADY kneeling before a male personage, who is dressed in a close vest, temp. Edward III; the scene appears to be a wood; but what the subject may be is uncertain.

689. TWO FIGURES, male and female, standing under a canopy. The female figure, apparently intended for the Virgin, is crowned; her right hand is extended, and in the left she holds a staff (?) Towards her, the other slightly inclines the body, and raises the arms as in adoration; beneath is inscribed MOT:HERE (mother); height three inches. Presented by Mrs. Price, from the collection of the late Mr. E. B. Price, F.S.A.

690. AMPULLAS, or small bottles, with swelling bodies, of a globular shape, made in imitation of the sacred ampulla which held the chrism or balsamic oil consecrated for baptism, extreme unction, and other ceremonies of the church. In *Piers' Ploughman's Vision*, among other characteristics of a pilgrim's costume, we find that—

> "A bolle and a bagge
> He bar by his syde,
> And hundred of ampulles
> Upon his hat seten."

For some of the earlier forms of these ampulles, see *Col. Ant.*, vol. ii, pl. XVII and XVIII. One of the later types is shewn, of the actual size, in the annexed cut.



No. 690.

691. ST. CHRISTOPHER CARRYING THE CHILD JESUS. Chaucer's yeoman wore—

> "A Christofre on his brest, of silver shene."

The base metal ornaments were often plated or washed with silver. In a poem of the thirteenth or fourteenth century, called *Du Mercier*, the vender says:—

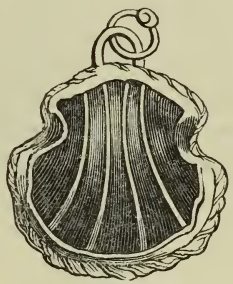
"J'ai fermaillez d'archel dorez;
Et de laiton sor argentez,
Et tant les aime tax de laiton,
Souvent por argent le meton."

"I have brooches of brass gilt, and of latten silvered, and so much I like those of latten, that we often substitute them for silver." *Satirical Songs and Poems on Costume*, edited by F. W. Fairholt, Esq., F.S.A., for the Percy Society, vol. xxx, p. 11.

692. ESCALLOP SHELLS; one in jet, mounted in silver, with a loop and ring; one of small size in brass, with a pin at the back for wearing as a brooch. The Escallop is a well-known badge of pilgrims in general:—

"With flatte ferthynges the freke
Was floreschede alle over,
With scrippe, and with slawyne,
And skalopis i-newe,
Both pyke and palme,
Alles pilgram hym scholde."

Morte Arthure, ed. by Halliwell, p. 290.



No. 692.

The escallop shells in jet would appear to have been peculiar to St. James the Greater, or, as he is commonly called, St. James of Compostella; and small jet images of this saint are frequently to be met with. The reason for this is probably the same as that adduced by Erasmus (in the *Pilgrimage for Religion's Sake*), to explain the distribution of escallop shells at the shrine of St. James, namely, the abundance of the material at Compostella.

693. WHEELS; the sign or badge of St. Catharine.

694. BRANCH OF THE MULBERRY TREE, with a scroll affixed to the stem, inscribed MULLBERY. The mulberry was celebrated among the Romans for its medicinal qualities, and the

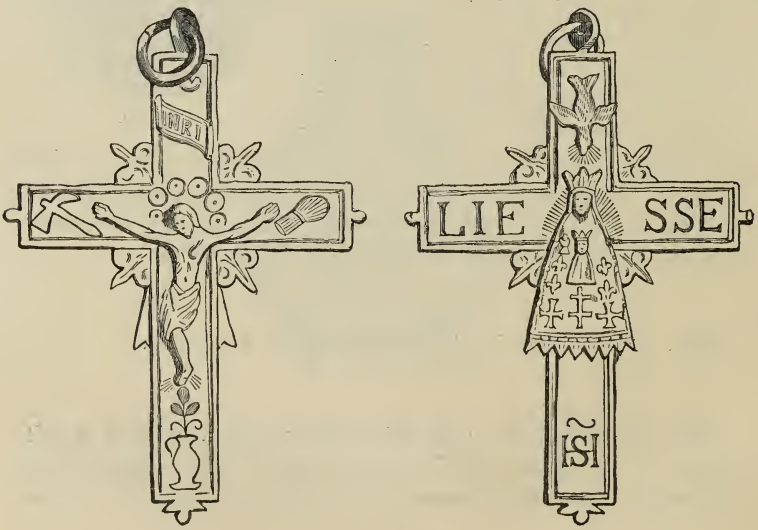
fruit in the middle ages was used for ulcers in the mouth; it is probable this leaden badge was used as a charm.

695. POUCH, or Bag, filled with fruit, and entwined with a wreath; it may have been an emblem of St. Dorothy.

696. A SHIELD enclosing an Agnus Dei in the Centre, surrounded by open work.

697. Stars of Bethlehem; of various sizes.

698. SIGN of Our Lady of Liesse. This is in brass, and is introduced as an example of the religious tokens of a late period. It is not older than the seventeenth century, and may have been the pendant of a rosary. On one side is a representation of the Crucifixion; on the other, the Immaculate Conception of the Virgin. Liesse is near Laon, in Picardy. It is celebrated for its shrine of the Virgin, which is one of those still resorted to by pilgrims. An interesting paper by Mr. Waller "On the Shrines and Images of the Virgin Mary", appears in the *Gentleman's Magazine* of the present month (February 1854).



No. 698.

699. COLLAR OF ESSES, encircling a shield supported by an angel. The Collars of Livery, or signs, appear to have been often worn as brooches. Representations of Collars of Esses often appear on monumental effigies. One on that of the poet Gower, in the church of St. Mary Overy, Southwark, is accompanied with the pendant of a swan. Mr. J. Gough Nichols, who has kindly lent me the cut introduced below, in a series of papers in the *Gentleman's Magazine*, vols. xvii and xviii, "On Collars of the Royal Livery", conjectures that the S was adopted as the initial of Seneschallus, or steward.

No. 699.

700. SAINT GEORGE; two specimens: on the one, Saint George is in armour, with a cross on his shield, standing upon the back of a dragon, aud striking it with his sword; the other, which is very small, and in silver, exhibits him on horseback tilting at a dragon. Both have a loop at the back instead of a pin.

It is to an ornament analogous to the former of these, that Shakespeare alludes in *Love's Labour's Lost*, when Biron and Dumain ridiculing Holofernes, who acts Judas in the pageant of the *Nine Worthies*, exclaim:—

> "*Biron.* St. George's half-cheek in a brooch.
> *Dumain.* Ay, and in a brooch of lead.
> *Biron.* Ay, and worn in the cap of a tooth-drawer."

701. HEART, WITH A FLOWER GROWING FROM IT.—Hearts transfixed with arrows.

702. HUNTERS' HORNS (symbol of St. Hubert); and numerous other signs, chiefly of rude workmanship.

703. BELLS, BEARING ARMORIAL BADGES, such as the double-headed eagle, shields, etc.

704. COLLAR OF ESSES, smaller than No. 699, without the shield, and with a wreath as a pendant.

705. AN OSTRICH FEATHER IN A CROWN.

706. THREE OSTRICH FEATHERS WITH A SCROLL, attached to the quills, inscribed, P.GWAILS (*Prince of Wales*). This badge of a Prince of Wales, from the form of the letters, may be early in the fifteenth century.

707. AN ELEPHANT CARRYING A CASTLE UPON ITS BACK; of neat workmanship.

708. THE letters M and V crowned; each made to be worn as a brooch; the latter reversed takes the form of the letter A, the cross-bar being the pin for fastening it. These brooches, like many others in lead, are, doubtless, copies from those in silver and in gold. They recall to mind Chaucer's description of the costume of the Prioress, who wore—

> "——— a broche of gold ful shene,
> On which was first y-written a crowned A,
> And after, *amor vincit omnia*."—*Canterbury Tales*, l. 160.

Mr. C. Warne possesses a gold brooch in form of the letter A; it bears an amatory motto, and, on the reverse, the mystic *agla*.

709. A COCK HOLDING A SCROLL IN HIS BEAK; on one side is LOK ON ME; on the other, KOC . NE:—"Look on me, cockney." It is looped for suspension, and may be regarded as a *jeu d'esprit*, and interesting as an early example of the use of the word cockney in its signification, as implying simplicity, in which sense it is used by Shakespeare. "Cry to it, nuncle, as the cockney did to the eels when she put them into the paste alive. 'Twas her brother that, in pure kindness to his horse, buttered his hay."—*King Lear*, Act ii, Sc. iv. See a paper "On Coccayne and the Cockneys", in the *Gentleman's Magazine*, vol. x, part 2, p. 596, *new series;* and Brand's *Popular Antiquities*, vol. i, p. 75, Halliwell's edition.

No. 709.

SEALS.

710. MATRIX, in lead, of Alexander, bishop of Lincoln, A.D. 1123 to A.D. 1147. ✠ S' ALEXANDRI . DEI . GRACIA . LINCOLNIENSIS . EPISCOPI. A full-length figure of the bishop in his robes, and holding the episcopal staff; the left hand raised in the attitude of benediction, the head bare. The matrix is oval, and measures rather less than three inches by two.

711. MATRIX, in lead, of William de St. Barbara, bishop of Durham, A.D. 1143 to A.D. 1154. ✠ SIGILLVM . . . . ILELM . DEI . GRA . DVNELMIENSIS . EPISCOPI. Full length; effigies of the bishop as the preceding. Shape, oval; size, rather above three inches by two and a quarter.

712. MATRIX, in lead, of Robert, archbishop of Canterbury. ✠ S'. RO . . . . . EI . GRA . ARCHIEPS . CANTVARIENSIS; a full length figure of an archbishop standing on a bracket, on the side

of which is a lion passant. There were two archbishops of Canterbury in the latter part of the thirteenth century who bore the name of Robert: Cardinal Kilwarby, A.D. 1272; and Winchelsey, Chancellor of Oxford, A.D. 1294.

713. FRAGMENT OF A LARGE MATRIX, in bronze; the only letters remaining are, . . TR . PRESVL . GIS . . .; on the reverse is a small figure of a winged bull, the emblem of St. Luke.

714. ✠ S. RICARDI . DE . BRIEN. Acute oval. A radiated flower. The De Briens or Brians were a distinguished family in the fourteenth and fifteenth centuries. They were of Woodfall Castle, Dorsetshire. Seal in Kent and other places.

715. ✠ S' DAVID . LE . SCLER (Cellarer?). A radiated flower. Circular, in lead.

The following are in Brass:—

716. ✠ S. ROGERI . MARCHAL. Circular. A horse shoe; allusive to the name; fourteenth century.

717. ✠ S. BERTAM . DE . PECHIER. Circular. An Agnus Dei, regardant, holding a banner in the left foot, and passant towards the sinister; fourteenth or fifteenth century.

718. ✠ DOMINE . DEVS . MISERERE . M[EI]. An acute oval. The device is remarkable; it consists of an Agnus Dei, the staff of whose banner becomes a tree supporting a nest, over which stands "a pelican in her piety;" fourteenth century.

719. ✠ IESV . REVDEB CITE. Probably blundered for *Jesu Reverte Cito.* Lozenge. A lion rampant.

720. ✠ CREDE . FERENTI. Circular. A chimera.

721. ✠ CREDE . MICHI. Acute oval. Martlet, lengthwise of the seal.

In the "Observations on Martial Mottoes", printed in the *Slogans of the North of England*, by Michael Aislabie Denham, Newcastle-upon-Tyne, 1851, p. 22, reference, prefaced by the following remark, is made to this identical seal:—"Sir John Fitz-Marmaduke, of Horden, *nobilis baro*, in the reign of Edward I, sealed with a fess between three popinjays, and the words *Crede Michi*. This is a very early example of a motto, and is parallel with the *Crede Beronti* of the Byrons, which has been considered as perhaps the first instance of a motto used by a subject."

722. HEINRIE . DE . IOCCE. A plain shield; sixteenth century.

723. ✠ S . IOHIS . RECTORIS . ECCE . D . BIRCHANG. Acute oval. In the upper part a demi-figure of the Virgin and child. In the base, beneath an arcade of three arches, a figure of an ecclesiastic kneeling. This seal is probably of Birchanger, in Essex, and of the fourteenth century.

724. ✠ S' SAERI . DE . HVNTINGGEFVD (Huntingford). Circular. Arms: on a fess, three roundles, and, in chief, a label of five points. Fourteenth century.

725. ✠ S . LVCAS . DE . TANY. Arms: Barry, a label in chief. There is an ample account of the de Tany family in *Dugdale's Baronage:* — "Of this family was Lucas de Tany, who, in 9 Edward III, was constituted Justice of the King's forests south of the Trent; but in the next ensuing year, being a valiant soldier, and in that expedition then made into Wales upon a skirmish with the Welsh, who were too strong for him, endeavouring to pass a bridge begun by the King, but not finished, had the fate to be drowned, with many others, in that retreat: others say, that it was passing the river in boats, which, being overladen, sank them." (vol. i, p. 509.) The arms of this family were six eagles dis-

played; Lucas de Tany would, therefore, appear to have changed the family armorial bearings. Early part of the fourteenth century.

726. ✣ S' R . W . DE . LENQEV. A shield charged with a label in chief; fifteenth or sixteenth century.

727. ✣ S. THOME . LE . PVRCER. A purse; late in the fifteenth, or early in the sixteenth century.

728. ✣ PRIVE . SV . E . POV . CONV. Circular. "I am a private individual, and little known." A lion rampant.

Dr. Rawlinson, in the *Topographer*, gives a seal with device of a covered cup and motto, as above.

729. ✣ PREVE . SV . E . POV . CONV. Circular. A chimera; the face of a man and the head of an ass conjoined to the body of a lion. Early in the fourteenth century; as is No. 728.

730. ✣ I . KRAK . NOTS. (I crack nuts.) A squirrel. Circular.

731. ✣ SOHOV . IE . AIM . ROQV. A rabbit riding upon a dog, and blowing a horn. Circular. A similar device on shields, with SOHOV, SOHOV, or SOHOV ROBIN, is of frequent occurrence.

732. LETTER N CROWNED; and various other crowned letters; all late in the sixteenth century.

733. ✣ HOC . E . SIGILVM . UNIVERSITATIS . IVRISTARVM . FERARIE. St. Catharine, crowned and nimbed, standing to the front, with arms extended; the right hand holding a sword; the left touching a wheel. She wears a mantle of capacious dimensions, which, by the extension of the arms, forms a canopy or curtain: a

group of figures kneeling on both sides. Beneath are three shields the centre bears the arms of Modena and Ferrara quarterly; that on the dexter side party, per fess; the third, the arms of Mallespine. Circular; two and a quarter inches in diameter; the reverse plain. It is an old impression in brass, from the original seal, and was stated to have been found in the New River, at Islington; it may be assigned to the sixteenth century.

734. PAPAL Seals, in lead. They have been attached to letters, grants, or indulgences, issued by the Popes. The term *bull*, applied to papal documents, is derived from these leaden seals, or *bullæ*. Paschal II, A.D. 1099 to A.D. 1118. — Urban III, A.D. 1185 to A.D. 1187. — Honorius III, A.D. 1216 to A.D. 1227. — Clement IV, A.D. 1265 to A.D. 1271. — Gregory X, A.D. 1271 to A.D. 1276. — Martin IV, A.D. 1281 to A.D. 1285. — Martin V, A.D. 1417 to A.D. 1431. — Pius II, A.D. 1458 to A.D. 1464. They all bear the names of the Popes, across the field, on one side, and the heads of St. Peter and St. Paul on the other, surmounted by S. PE and S. PA. The heads are bare, with the exception of those on the earliest seal, that of Paschal II, which are represented wearing a kind of cap.

MISCELLANEOUS.

735. HELMET, or Bascinet, in iron, worn by the infantry in the reigns of Edwards II and III, and Richard II. At some subsequent period, this helmet was applied to a purpose very different to its original object. An iron handle with a chain was fixed to it, apparently for suspension over a fire, as a cooking pot, or kettle. It was dug up in forming the terminus of the London and Greenwich Railway, in Southwark, and was presented to me by Mr. Akerman.

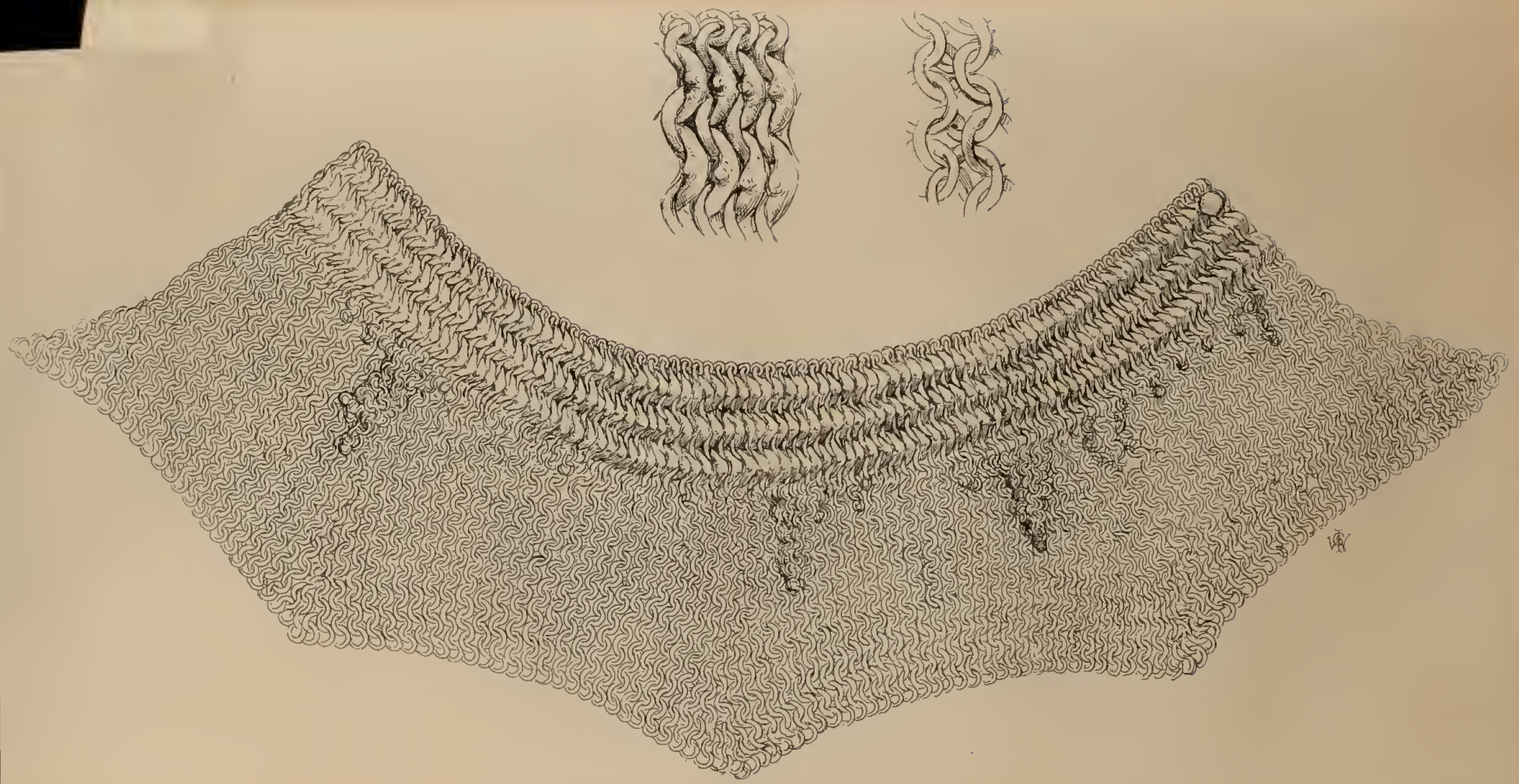
736. A STANDARD, or Collar of Mail, worn at the latter half of the fifteenth century. The upper part, which fastened round the neck, is composed of large rings, placed more compactly together than the rest. This is effected, on the principle of the ringed net-work, by an additional number of rings. Usually, four rings are enclosed within a fifth; in the collar of this Standard, the four are increased to six. It, consequently, makes a collar flexible, but stiff in comparison with the ordinary mail. Examples of the standard occasionally occur on the effigies of knights about A.D. 1460-70. On the brass of Quatermagne, at Thame, it has a vandyke edge. On the brass of Sir William Vernon, engraved in Waller's *Monumental Brasses*, is another instance of its use.

Plate XV represents the standard spread out; its extreme length is seven and a half inches, the width twenty-six inches. At one corner of the collar is a portion of a fastening to adjust it to the neck. Close round the lower part of the collar are brass rings, which were originally disposed in vandyke points. The contrast of the brass to the steel was the motive that suggested the use of the golden-coloured metal for this ornament. The late Mr. J. N. Hughes, of Winchester, possessed the only other extant specimen of the standard with which I am acquainted; it resembles this, with the exception of being without the points of brass. I believe it is now in the Tower collection.

Mr. Albert Way, who has kindly contributed towards the plate, observes:—"In the accounts of Sir John Howard, in 1468, it appears that he was armed with a salade and 'a fyne standard of maylle'; and one of his followers had 'a pare of bregandynes, and a pare of sleeves, and a standard of maylle'. The word occurs in the *Paston Letters*, vol. iv, p. 166, and elsewhere, about the time of Edward IV, the period to which I should assign your curious cravat of mail. It may have come into use rather earlier, as it probably was introduced about the same time as the helmet, called a salade, which supplied protection for the sides and back of the head, the face being guarded by the visor; so that a collar of mail made all safe. Precisely such a vandyked collar appears as a badge on the standard or banner of Henry Pole, Baron Montague, 1533, as shewn in the *Book of Standards* in the Heralds' College, and given in the *Excerpta Historica*, p. 318."

It was discovered at London Wall, near Moorgate Street; and its value is enhanced by its excellent preservation.

737. CHAIN MAIL, examples of.



STANDARD OF MAIL. *12th Century*

738. SWORDS AND DAGGERS; from the thirteenth to the sixteeth centuries.

739. SPURS; from the eleventh to the seventeenth century. Some of the earlier examples, or prick spurs, are remarkable specimens.

740. SPEAR AND ARROW-HEADS.

741. PHEON, OR BARBED JAVELIN, carried as a badge of royalty, as early as the time of Richard I. It is still used as a royal mark, under the name of the *broad R*,—a corruption of broad arrow. It measures three inches across the barb, and five and a half in extreme length. It is figured in Fairholt's *Costume in England*, p. 580.

742. KNIVES; a very extensive collection; the majority are of the sixteenth century.

743. FORK, in bronze. The prongs end at the base in fishes' heads; length, six inches. The date of this rare object is somewhat doubtful; but it is not later than the twelfth century.

744. HATCHET, in iron, twelve inches in length, the socket for the handle projecting from the centre. It may probably be as early as the tenth or eleventh century, for precisely such an implement is seen in early illuminated manuscripts.

745. SPADES; of an oval form; the iron sheathing only remains.

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746. RINGS, in gold, and in silver; from the twelfth to the sixteenth century.

747. RING, in gold, inscribed IASPAR . BALTASAR . MELCHIOR. This is, apparently, a ring consecrated for the cure of cramp, or some other complaint. In the *Liber Niger Domus Regis Edw. IV.* appears:—"Item, to the Kynge's offerings to the cross on Good Friday, out from the countyng-house for medycinable rings of gold and sylver delyvered to the jewell house, xxv s." This ring is of the time of Edward IV, or somewhat earlier; but the use of charmed rings is of much greater antiquity. See Brand's *Popular Antiquities*, vol. i, p. 150, Halliwell's edition; the *Collectanea Antiqua*, vol. i, p. 115; also, No. 644 of this *Catalogue*.

748. FERMAIL, OR RING-SHAPED BROOCH, in lead, inscribed AMOR . VINCIT . OMNIA; apparently of the fourteenth century. The frequent recurrence of this motto on personal ornaments of the middle ages may be attributed to its supposed influence as a love charm. In Mr. Halliwell's *Notices of Fugitive Tracts*, page 62, printed for the Percy Society, is an old receipt "*To make a ring that will draw love affection.*" At the conclusion of the process the lover is instructed to say, *Omnia vincit Amor*, and then secretly to slide the ring on his mistress's finger, when he will find "a strange alteration in her."

749. RING-SHAPED BROOCH, of the same class as the preceding, inscribed VT . ODIT . ME . AMICA. The inscription clearly proves that it was intended for a love charm. It is of brass gilt, and of the fourteenth century.

750. GOLD BROOCH, ring formed, set with garnets and knobs, with a quatrefoil alternately.

These brooches are constructed on the same principle as the early Irish fibulæ; the acus, or pin, falls across in front, and it is kept in its place by a portion of the dress, or a band, which was passed over it from beneath the sides of the ring.

751. FIBULÆ; circular, in bronze, with an *Agnus Dei*, enamelled; in silver, in the form of a lion; both of early date.

752. BUCKLES for girdles and belts, in bronze; an extensive variety.

753. FIBULA, formed out of a silver coin of Philip of France.

754. PENDANTS FOR GIRDLES; many varieties, some of which are of very elegant patterns.

755. ENAMELLED BADGES worn by the retainers of royal and noble persons; fourteenth and fifteenth centuries.

756. GILT BRASS STUD, OR BUTTON, bearing the arms of Edward the Black Prince, viz., France, *semée*, and England, *quarterly*, a label of three points, *argent*, impaling those of his wife, Joan, daughter and heiress of John Plantagenet, Earl of Kent, England, a border, *argent*.

757. BUTTONS; of various kinds and patterns; the earliest, apparently of the fourteenth century.

758. FRAGMENT OF AN IVORY COMB, of the thirteenth century. Between two rows of teeth are figures beneath canopies. In one compartment a lady appears to be raising a suppliant lover; on another is a lady playing on the regals, or hand-organ. Although this is, unfortunately, merely a fragment, it affords an example of the best workmanship of the period. It is engraved in Mr. Fairholt's *Costume in England*, p. 482.

759. TOILETTE IMPLEMENTS, in gold and in silver; two sets. They each consist of a tooth-pick, an ear-pick, a nail-pick, and a scraper; the last is ingeniously contrived to protect, when closed, the points of the other three. They are both of neat workmanship, and have rings to admit of their being worn at the girdle. They closely resemble one in silver gilt found at Alfriston, and published with an engraving by Mr. M. A. Lower in the *Sussex Archæological Collections*, vol. v, p. 201. They are of the latter part of the fifteenth, or early in the sixteenth century. The practice of carrying such objects upon the person is as old as the time of the Romans.

760. CHAPES, in pewter, and ornaments to various appendages to the girdle.

761. TAPS, in bronze, for ale or wine. The spigots are in the form of cocks (birds); whence, no doubt, came the term cock; as "turn the cock", for "turn the spigot."

762. SPOUTS, in bronze, of fountains, or water reservoirs, without spigots; one is a rude representation of a bird; the other, the head of a wolf or bear.

763. KEYS, in bronze and in iron.

764. STEEL DIES FOR THE SHILLING OF CHARLES I.

765. PORTIONS OF A PAIR OF SMALL BOX SCALES FOR WEIGHING MONEY; stamped + COVRONNES. V.

766. WEIGHTS, in brass and copper, for English and foreign coins; from the fourteenth to the seventeenth century.

767. WEIGHTS, in lead, *temp.* Charles I.

768. TABERNACLE WORK, in brass, of hexagonal form, three and a half inches in height. It has, apparently, formed part of a reliquary.

769. CHALICE, in silver, *temp.* Henry VIII; of small size.

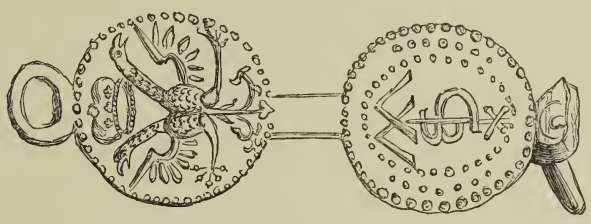
770. TWO MODELS OF CASTLES, formed of moulded bricks; found on the site of the old White Friars' monastery. They

appear to have been used as the ornaments of a gateway of the time of Henry VII or Henry VIII.

771. CLOTH MARKS; many hundred varieties. They occur of the towns of Canterbury, Exeter, Norwich, London, Colchester, and Taunton; and of places on the continent. The marks of the manufacturers of serges and baize at Colchester are particularly numerous, and mostly bear the date 1571, which was soon after the baize-makers of the Netherlands, driven from their country by religious persecution, settled at Colchester. The old, and not entirely accurate distich refers to a period somewhat earlier:—

"Hops, Reformation, Bays, and Beer
Came into England all in one year."

An example of one of these cloth marks (*temp.* Eliz.) is given in the subjoined cut.



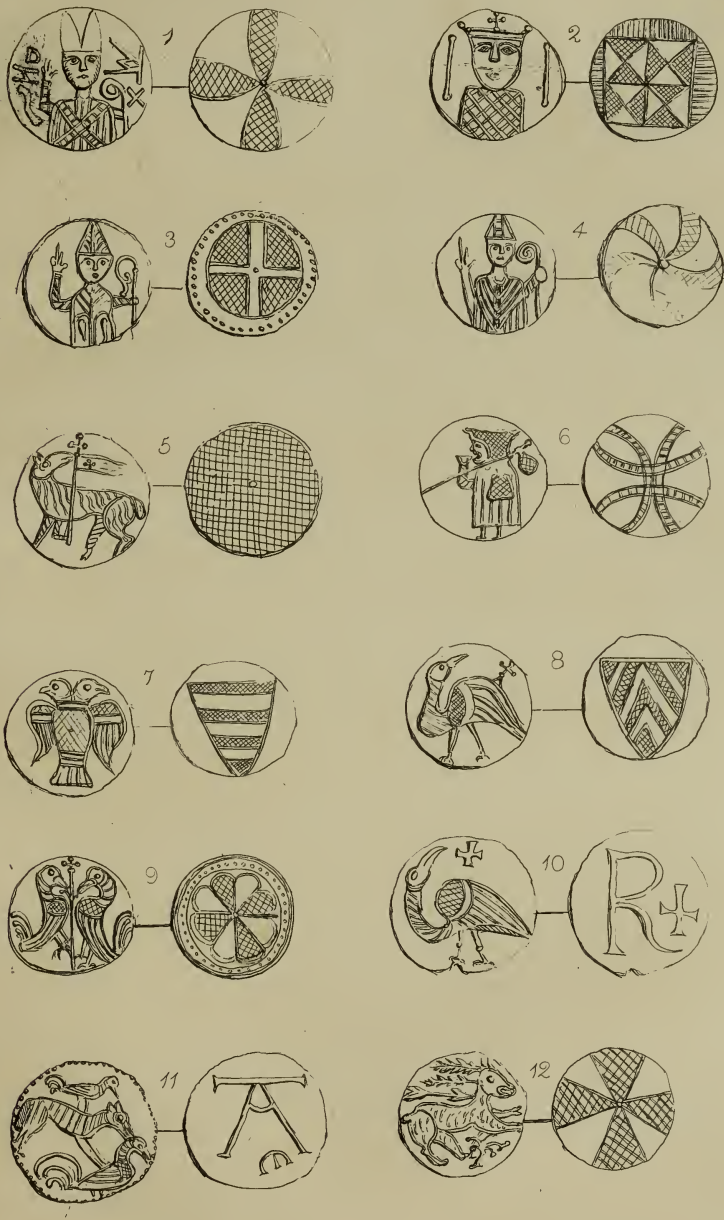
No. 771.

LEADEN TOKENS.

Under this general heading are comprised about three hundred pieces, in lead, of various kinds, and extending through about four centuries, down to the middle of the seventeenth. They constitute a kind of money, but are not copies or forgeries of legal coins. The object for which they were made and put into circulation is perfectly easy to be understood. The Romans, who well comprehended the true basis on which the national coinage should be established, provided an unlimited supply of copper money, in order that the costlier metals could be easily divided into numerous fractional parts, to suit the convenience of the poor, who were thereby enabled to give a coin in exchange for an article of the most trifling value. Public utility was the end and the attainment of the Roman coinage. In the middle ages, this excellent system was not understood; or if understood, was never acted upon. The consequence was a continual deficiency of legalized coins of small value, and continual efforts made by tradesmen, shopkeepers, and others, to substitute a representation of money, in metal, of little worth, to which was attached a certain understood value, to enable people to purchase what they wanted without being subjected to loss. It was as difficult for the tradesman to sell, as for the customer to buy, without the real divisions of the legal coins. The situation of both may be readily conceived by supposing at the present day the copper coinage wholly withdrawn, and nothing to trade with of lower value than the silver money.

There was also a variety of pieces, known commonly as jetons and counters;—the latter used in computation of accounts, the former as *missilia* on particular occasions. Other classes of these leaden pieces were restricted to convents, and other religious establishments, for various purposes. In this division are included what may be called "Medals of Presence", which were given to persons assisting at the performances of the church services and other sacred ceremonies.

772. A SERIES of Tokens, in lead, a dozen varieties of which are given in plate xvi. Most of these may probably be assigned



LEADEN TOKENS.

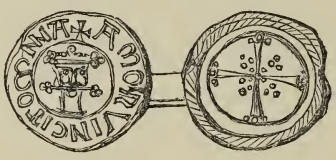
to the thirteenth and fourteenth centuries; and there seems every reason for supposing them to be tokens issued by tavern-keepers. Figs. 1, 3, and 4 may either have been designed for inns called "the Bishop", or because they were the property of some prelate. "Bishop Blaize" was a common sign for an inn in the middle ages. Fig. 2 may represent the "King's Head"; the reverse being, apparently, a pair of playing-tables,—an appropriate device for a tavern token: such tables are borne in the arms of a family named Pegris. Fig. 5 may be the "Lamb", or the "Holy Lamb." Fig. 6, the "Pilgrims". Fig. 7 appears to be the double-headed eagle of Richard, "King of the Romans", younger brother of Henry III; a very common device of the period upon encaustic tiles, and other ornamental work, as is the stag stricken with an arrow, on fig. 12. Fig. 9 may be the "Fighting Cocks." The shield on fig. 8 resembles the arms of Clare; on another, the same shield forms the reverse to the stag of fig. 12. A checquered shield, on a further variety in this collection, having a dog for the obverse, appears to be the arms of Warrenne. A writer in the *Gentleman's Magazine*, vol. lxiv, p. 797, says:—"I think it was the great Earl Warrenne, if not, some descendant or heir near him, not beyond the time of Rufus, had an exclusive power of granting licenses to sell beer. That his agent might collect the tax more readily, the door-posts were painted in checquers, the arms of Warren then and to this day." Although the authority for this statement is not cited, it is worthy of notice in support of our belief that most of these tokens indicate taverns and hostelries. A considerable number of leaden tokens of this class, including several figured in plate XVI, were found, together with a quantity of blank pieces of metal, on the outside of old London Wall, near Aldersgate Street.

773. ONE HUNDRED TOKENS, of a smaller size, of which examples are given in the cut on the next page. They are of later date than the foregoing, but probably are nearly all anterior to the sixteenth century. A considerable number bear shields of various kinds; others have wheels, stars, drinking vessels, bells, and other objects, all of which we may consider as the badges or signs of taverns or other places of business. One of this division has the letters IHC, and fourteen or fifteen have simply a capital letter; the reverses of nearly all are similar to those of the specimens in the cut,

being copied from the silver coins of the fourteenth and fifteenth centuries.

No. 773.

774. TOKEN, bearing, on the obverse, a full-faced crowned head, AMOR . VINCIT . OMNIA; on the reverse, a cross with pellats in the angles, and at the termination of the limbs. This specimen is remarkable as resembling coins of William I and II, and Henry I; and, therefore, it may be considered as early as the twelfth century.



No. 774.

775. ✣ WILLIAM . HEDLEM ✣ FIT; in the inner circle, IN CHEPE. *Rev.* The Agnus Dei with a cock upon his back. This is the earliest known specimen, I believe, of a tradesman's token. It appears to have been furnished with a loop, possibly for affixing as a seal to merchandise.

No. 775.

776. TOKENS WITH RELIGIOUS MOTTOES, of the fifteenth and sixteenth centuries; *ex. gr.* IN . DOMINO . CONFIDO; a ship. *Rev.*

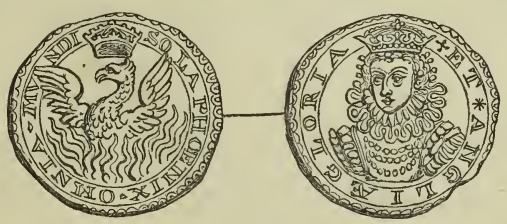
A rose. — *Idem*; a dolphin. *Rev.* AVE . MARIA . GRACIA . PLENA; a lily crowned. — A mitre. *Rev.* BEATI . . . . . A cross and pellats. These pieces were used in convents, in churches, and in other religious establishments.

777. ANGLIÆ . REGINA . VBIQVE . HONORATA. The royal arms. This unique piece is an inch and a half in diameter, and therefore is to be considered a medal or medallion. It was found on the site of the old Royal Exchange, and was probably struck to commemorate Queen Elizabeth's visit to the city at the opening.

778. SOLA PHŒNIX OMNIA MVNDI. A phœnix; above, a crown. On the other side, ET . ANGLIAE . GLORIA. Full-faced bust of Queen Elizabeth. In Evelyn's *Discourse of Medals* a very similar obverse appears on a medal of Elizabeth, struck to commemorate a reformation of the coinage. In the same work will be found figured a large oval-shaped medal, on which Elizabeth is also compared to the phœnix. This vain and heartless woman was frequently, in the figurative language of adulation, assimilated to the fabled bird of Arabia; as, for instance, Sylvester, in the *Corona Dedicatoria*, prefixed to his translation of *Du Bartas*:—

> "As when the Arabian (only) bird doth burne
> Her aged bodie in sweet flames to death,
> Out of her cinders a new bird hath breath,
> In whom the beauties of the first return;
> From spicy ashes of the sacred urne
> Of our dead phœnix (deere Elizabeth),
> A new true phœnix lively flourisheth."

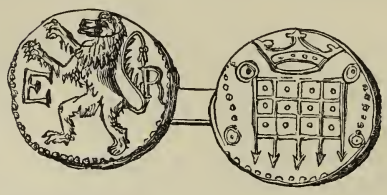
This piece was hitherto unpublished and unknown.



No. 778.

779. R . K. A double-headed eagle. *Rev.* A portcullis.

780. E . R. A lion rampant. *Rev.* A portcullis and crown.



No. 780.

781. GOD . SAVE . THE . QVENE. A crowned rose between the letters E . R. *Rev.* A double-headed eagle.

782. BEATI . REGINA. A rose and crown. *Rev.* As above.

Examples of these pieces, of which there are several in the collection, are shown in the subjoined cut.

No. 782.

783. GOD . SAVE . THE . QVENE. A rose surmounted by a crown between two columns crowned. *Rev.* A lion rampant within a garter, and HONI . SOIT (a crown) MAL . Y . PEN. Two examples, of large size. They are of Mary of Scotland.

784. GOD . SAVE . THE . QVENE. The arms of the Dauphin of France. *Rev.* As the preceding. Large size.

785. PIETA . ET . IVSTIA *(sic.)* Two crowned columns; between them a shield with three *fleurs-de-lis;* on each side a flower. Large size. These, and some of the subsequent pieces, refer to Mary of Scotland and Francis of France.

786. As the preceding, without inscription on the obverse, and of smaller size.

787. GOD . SAVE . THE . QVENE. Shield with three *fleurs-de-lis* surmounted by a crown. *Rev.* A double-headed eagle, crowned; in the field T and M (?)

788. SHIELD with three *fleurs-de-lis*, crowned. *Rev.* Two-headed eagle, crowned.

789. HEART-SHAPED SHIELD with three *fleurs-de-lis*, crowned and foliated. *Rev.* Arms of Scotland.

790. HENRICVS . DEI . GRA. Shield with three *fleurs-de-lis*, crowned. *Rev.* The arms of Scotland. This, and apparently the preceding, are of Henry, second husband of Mary of Scotland.

791. CAMERE . CO . REGIORVM. Shield bearing three *fleurs-de-lis* crowned. *Rev.* Two-headed eagle crowned. A counter. See Snelling on *Jettons and Counters*, p. 4.

The following are chiefly anterior to the middle of the Seventeenth Century.

792. A CROWNED HEAD resembling those on the coins of the Edwards and Henries. *Rev.* A. R. O., and a merchant's mark.

793. A. HAVD. MORGAN HIND. *Rev.* A doe, or hind.

794. EDWARD BOX AT THE. A bear with a chain. *Rev.* E. B. IN BRIDE LANE.

795. R. H. *Rev.* A rose. — (2) I. W. M. *Rev.* A rose.

796. IOHN ROWTHE. A rose. *Rev.* I. R. IN HOSIER LANE.

797. T. I. M. . *Rev.* THE OLD ROSE. A rose.

798. I. M. G. *Rev.* IN SWITHINS LANE. A lion.

799. W. R. I. *Rev.* IN *B*ELL ALLY IN HOVN. *Rev.* DICH IN A CELLAR. A cheese knife (?)

800. R. E. F. *Rev.* A unicorn.

801. ROBART GOODSPEED. The Cooks' Company's arms. *Rev.* IN PVDDIN LANE. A short cross in the field.

802. STEVEN THECKSON. — S. G. T. *Rev.* LYON. IN. BATTERSEA. A lion rampant.

803. I. E. R. *Rev.* C. R. Bust of Charles I.

804. C. A. G. *Rev.* IVGGLER. A dog. 1651.

805. M. B. *Rev.* St. George and the Dragon.

806. S. M. K. *Rev.* St. George and the Dragon.

807. R. L. *Rev.* A boar's head.

808. E. K. A mitre. *Rev.* Plain.

809. P. E. (Prince Edward.) Prince of Wales's feathers. *Rev.* A flower-pot upon which is I. W. Large size.

810. MILLER & SPOTSWOOD . THE GOLDEN PIPPIN TREE IN QVEENE STREET. *Rev.* An apple tree, with G. K. incuse. Large size.

811. ADAM DVLAN. 1578. A cross fleurée with crowns and *fleur-de-lis*. *Rev.* IN KILKENE. Shield with three *fleurs-de-lis*, crowned. Large size.

812. IOHN GARLAND AT SOVTHFLEET, KENT, across the field. *Rev.* A Catharine wheel. Large size.

813. EIGHTY SMALL TOKENS, chiefly with initial letters on one side, and on the other devices, the most conspicuous of which are swans; swans with two necks; woolpacks; cross keys; a porcupine; bulls' heads; a bull; rose and crown; a fox; a griffin; a wheatsheaf; a mermaid; a ship or hoy; etc.; dates are unusual; those which occur are 1644, 1649, 1651, and 1652.

TRADESMEN'S TOKENS,

IN BRASS, FROM ABOUT 1648 TO 1674.

JAMES I and Charles I struck farthings with a view to supply the want of a legalized copper currency; but these coins never obtained the public confidence, and the leaden tokens were never superseded by them. At the death of Charles, the tradesmen of London, followed by those of every town, and almost of every village, openly issued their tokens. A foreigner, who visited England in the reign of Charles II, thus speaks of them:—"It is a remarkable thing in England, that in the cities and towns, and even in every street of the villages, they strike a particular piece of small copper or brass money, called a *fardin*, which will not pass beyond the street or quarter wherein it was coined. These are generally marked with the name of some citizen, or of some shopkeeper, such as a grocer, a chandler, or a mercer, who buys that permission from the king; so that it is a great inconvenience to travellers, since on

quitting a town or village, or any city, all this small money ceases to be current." [1]

These tokens are not without historical interest. During the comparatively brief period to which they are limited, they serve as a kind of street guide and directory, giving the signs of houses, the names of the tenants, and the trade or business they exercised. Some of the streets, alleys, and places which they record, owing to the Great Fire and subsequent alterations and improvements, have taken other names, or have merged into new thoroughfares; they are, therefore, of considerable topographical value. The signs which appear almost always on tokens of this class, often derived from an early origin, serve to explain many of those on the leaden ones, which are void of inscription; and they shew that in the middle ages it was a general practice for the tradesmen to distinguish their houses by some outward representation. This was effected either by a painting upon the wall; or by a painting on a board suspended over the door; or by sculptured devices let into the wall. Some of the last are extant at the present day; as, for instance, the "Helmet", at the entrance of Helmet Court, in London Wall; the "Ape" and the "Cock" in Philip Lane; the "Fruiterers' Arms" in Newgate Street; the "Bear" in Addle Street; and the "Three Foxes" in Abchurch Lane; and there are a few restorations of old signs, as the "Guy of Warwick" in Warwick Lane. The signs often remained after the business of the house was changed; the "White Lion Goal" in Southwark, Stow tells us, was formerly the "White Lion Hostelry." Some, it will be noticed, are suggested by the names of the traders, and are what is termed canting arms, as the rabbit for Warren, a double-headed eagle for Eagles, etc.

It is worthy of notice, that although many of these tokens were issued during the Commonwealth, only one or two appear to have adopted the state's arms; while at this period, examples of the emblems of royalty abound. It shews that Cromwell did not trouble himself to interfere in suppressing memorials which, to most governments, would have appeared highly obnoxious; and it

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[1] Translation of the *Travels of M. Jorevin de Rocheford*, Paris, 1672; printed in the *Antiquarian Repertory*, vol. ii, p. 22.

shews also that among the tradespeople the Commonwealth was not very popular.

As an elaborate description would swell the Catalogue beyond its prescribed limits, I have, except in a few instances, merely given the names of the tradesmen and the signs, with the dates when they occur. Those to which an asterisk is prefixed appear to be unpublished. The letters A. and B. refer respectively to the two best works on the subject, namely, Mr. Akerman's *Tradesmen's Tokens current in London;* and Mr. Burns' *Descriptive Catalogue* of Mr. Beaufoy's collection; and indicate that remarks, worthy of notice, appear in these works relating to the particular tokens to which, in my list, the letters are appended.

814. *Abchurch Lane.* 1. RALPH LVCAS AT THE WHIT BEAR. 1665. — 2. * John Malett, 1664.

815. *Addle Street.* * ROBERT RHETT . IN ADEL STREETE. 1666. A sugar-loaf.

816. *Aldersgate Street.* 1. IOSEPH COLLET. A milk pail. — 2. * IOHN NORTON. 1667. A bird. — 3. * NICHOLAS WARREN. A rabbit.

817. *Aldersgate Without.* IOHN MYNN. St. George and the Dragon. B.

818. *Aldgate.* 1. * RICHARD BRADLE. A stirrup. 2. GABRIELL HARPER. An angel (Gabriel) holding a scroll. *Rev.* WITHOVT ALLGAT. [16]59. A bunch of grapes.

819. *Angel Street.* IOHN ABETHELL. Seven stars. *Rev.* IN ANGELL STREET. I. A. A.

820. *St. Ann's Street.* RALPH FVLLERINS. Scales. *Rev.* ANS STREET WESTMIN.

821. *Bankside.* 1. MELCHISEDEK FRITTER. Feltmakers' arms. B. — 2. THOMAS MARTIN. A hedge-hog. — 3. THOMAS SEABRO. A unicorn. — 4. HANDREY STROVD. 1658. A unicorn. — 5. IOHN LVDGALL. 1668. Waterman's arms. — 6. * YOVNG. Cooks' arms.

822. *Bank End, Southwark.* ANTHONY CRAVEN. A castle.

823. *Barbican.* EDWARD GROVE. 1665. The bowyers' arms.

824. *Bartholomew Close.* WILLIAM RVSSELL. 1671. HIS COFFEE HOVSE. *Rev.* IN ST. BARTHOLOMEWS CLOSE. A man pouring coffee.

825. *Basing Lane.* VINCENT FLETCHER. 1666. Seven stars.

826. *Battle Bridge, Southwark.* EDWARD TVRNER. Four dancing dogs. — 2. THE BROOD HEN. A hen in her nest.

827. *Bearbinder Lane.* * AT THE LOBSTER IN- (T . H). *Rev.* BEAREBINDER LANE. A lobster. Bearbinder Lane was a passage to Swithin's Lane on the east side of Stocks Market.

828. *Bermondsey Street.* IOHN STEVENS IN BARMONSI—I. A. S. 1666.

829. *Billingsgate.* THE QVEENES HEAD. Bust of Queen Elizabeth.

830. *Bishopsgate Street Within.* 1. * WILL : BENNET. 16 . . Bust of Charles I. — 2. HARDING THE BAKER. — 3. WALTER SHALLER. 1666. A target. — 4. * THE BLACK HEART. A hart

couchant. I find no other instance of this sign. — 5. * THE TVN AND ARROWS. A tun transfixed with three arrows. — 6. THE MOVTH TAVERN. A man's face with an enormous mouth. — 7. THE FLOWER POT. — 8. THE SHIP TAVERN. — 9. THE STAR TAVERNE. — 10. THE SHVGER LOFE.

831. *Bishopsgate Street Within.* 1. *Ralph Butcher.* 1666. *Rev.* A lion rampant: above, a stick of candles. B. — 2. PETER EAGLES. 1668. A spread eagle. — DOROTHY OVERTON AT THE. A pack horse. B. — 4. SALTER. 1658. A raven (?) There was the sign of the "Black Raven" in Bishopsgate Without. A. — 5. THE ROSE AND CROWN. — 6. ROBERT STVDD AT THE. A helmet. An original sculptured helmet is to be seen in London Wall. It was probably used as a sign by armourers. — 6. E. C. AT THE BLEW BOORE. A Maltese cross. *Rev.* A boar. The blue boar was the badge of Richard III:—

> "Catesby the cat and Lovell the dog
> Rule all England under the hog."

832. *Blackfriars.* * AT THE PLOW. A plough. *Rev.* IN BLACK-FRIERS. 1650.

833. *Blackman Street.* 1. WILLIAM ALLSVP. AT THE. A stag's antlers. — 2. EDWARD SALTER AT Y^E^ WHITE. A horse. 1667.

834. *Blowbladder Street.* 1. RICH. IOYCE AT THE. Adam and Eve; between them a tree, upon which hangs a serpent. *Rev.* IN BLOWBLADER ST. Blowbladder Street was a short but broad street between Cheapside and Newgate Street. It is possible this identical sign (the Fruiterers' arms) is the sculpture to be seen at the present day upon the house in Newgate Street, facing St. Martin's-le-Grand. It bears the date 1669. — 2. * ROBERT BOYS. 1664. Three sugar loaves.

835. *Boss Alley.* * AT THE 3 MARINERS. Three seamen. *Rev.* IN BOSS ALLEY. 1653. W. C. R. Boss Alley was on the

south side of Thames Street, near Peter's Hill; so called, says Stow, from a boss of spring water continually running.

836. *Bow Lane.* 1. PRT. BRAILSFORD. A horse shoe. — 2. * IOHN BARSDALE. An Indian smoking. — 3. THE GREENE DRAGON. — 4. * AT THE BLACK TALBVT. A dog with collar and chain. *Rev.* BOW LANE MELE SHOP. The device on the obverse repeated. — 5. IOHN WOOLRICH AT THE COK. 1652. A game cock. B. — 6. ANDREW RAGDALE. A man dipping candles.

837. *Bow Street, Westminster.* AT THE BLEW LION. E. F. O. A lion rampant.

838. *Bread Street.* 1. * WILLIAM NOBLE. 1668. *Rev.* CONFECTIONER AND GROCER. The Grocers' arms. — 2. THE WHITE HORES. 1649. A horse.

839. *Brick Lane, Spitalfields.* * WILLIAM BRATTLE AT THE. An oak tree bearing three crowns. *Rev.* AT THE ROYAL OAK.

840. *Brick Hill Lane.* * IO. IOHNSON IN BRICKHILL. A she fox. *Rev.* LANE IN THAMES STREET. 1669.

841. *Bridewell.* 1. AT Y^E FYD BVLL IN. A bull. *Rev.* OVLD BRIDWELL. 1652. — 2. THIS HALF PENY BELONGS TO Y^E. The city arms. *Rev.* HOSPITALL OF BRIDWEL. LONDO. The city arms.

842. *Bridewell Dock.* GILES RAY . WOODMONG. Woodmongers' arms. *Rev.* AT . BRIDWELL DOCKE. B.

843. *Bridge Foot, Southwark.* CORNELIVS COOKE AT THE. A bear *passant,* with collar and chain. *Rev.* BEARE AT THE BRIDGE FOT. C. A. C. This was a well known tavern, and is often men-

tioned in ballads, and by writers of the seventeenth century. B. There is a token of this tavern with the name of a different tenant. A.

844. *Bride Lane.* * BARBEREY PAINE HER HALF PENY. *Rev.* IN BRIDE LANE 1669. B. P. A flower, the roots of which take the form of "a true lover's knot."

845. *Broad Street.* * STEPHEN SLANEY. Three sugar loaves.

846. *Bulwark, Tower Hill.* * THOMAS STARCS. T. E. S. *Rev.* IN THE BVLLWORKE. 1653.

847. *Butcher Row.* MATHEW DYNE AT Y^E^ BACON SHOP. A flitch of bacon. *Rev.* IN BVTCHER ROW AT TEMPLE BAR.

848. *Candlewick Street.* AS THE WHIT LYON TAVERN. A lion rampant. *Rev.* IN CANDLEWICK STREET. T. E. in monogram.

849. *Cannon Street.* AT Y^E^ WHITE HART. A hart couchant.

850. *Carey Lane.* IOHN IACKSON. The drapers' arms.

851. *Carter Lane.* FRANCIS GVRSON. A man with horse and cart.

852. *Castle Yard.* * GEORGE PICKFAT IN CASTLE. A castle; below, HIS ½. *Rev.* YARD TALLOW CHANDLER. 1666.

853. *Chancery Lane.* 1. * WILLIAM BRAMPTON. 1666. A unicorn. *Rev.* MILINOR, &c. — 2. * F. W. AT THE GOLDEN CROSS. — 3. * RANDOLPH HOPE. A spur and its fastening. — 4. THE S. IONS HEAD TAVERN. The Baptist's head in a charger.

854. *Charles Street.* * NOAH WEBB . CHARLES. A phœnix. *Rev.* STREETE . AT Y^E FENIX. There were several streets of this name; this is probably named after Charles II, and the phœnix may allude to its restoration, or to that of the house, after the Great Fire.

855. *Charterhouse Lane.* IOHN HOWES AT CHARTR. Grocers' arms. *Rev.* HOVSE LANE END. I. M. H.

856. *Cheapside.* 1. AT THE MITRE IN CHEAP. A mitre. *Rev.* SIDE : FORGET NOT. T. D. "The Mitre in Cheape" is noticed anterior to 1475, in the parish records of St. Michael's, Cheapside. B. — 2. AGAINST THE GREAT. Three tuns. *Rev.* CONDVIT IN CHEAPSIDE. I. S. H.

857. *Chiswell Street, Finsbury.* AT THE PLOVGH. A plough. *Rev.* IN CHESEL STREET. I. F. T.

858. *Church Lane.* IOHN STONYER. 1658. King David with a harp. The sign of King David in Thames Street is mentioned by Stow.

859. *St. Clement's Lane, Strand.* * THE WHITE LION. Lion rampant.

860. *Cloak Lane.* AT THE WILLOW TREE. N. I. B. A tree.

861. *Cloth Fair.* HENRY INGERSOLE AT Y^E 3. Vintners' arms. *Rev.* TVNNES IN CLOATH FAIRE. 1668. There is an earlier token of the same man, with the bakers' arms. A. and B.

862. *Coleman Street.* * SAMVEL COLMAN AT. A sugar loaf (?) above, a crescent. *Rev.* CORNER COLMAN STREET. S. A. C.

863. *Cornhill.* 1. ROBERT HALTON. Busts of a man and a boy, the latter holding a flagon. *Rev.* IN CORNHILL. R. E. H. — 2. AT THE SEVEN STARS. Seven stars. *Rev.* IN CORNHILL. 1648. M. I. W. Tokens of this date are very scarce.

864. *Counter Lane, Southwark.* SAMVEL SMITH. M. S. S.

865. *Cow Cross.* THE DOGG AND BARE. A dog attacking a bear. *Rev.* AT COW CROSS. 1653. I. M. B. This sign owed its origin to the cruel and degrading sport of bear-baiting,—one of the fashionable pastimes of a period comparatively recent.

866. *Cow Lane.* 1. IOHN COLLIS IN. A naked figure holding a staff and some other object. *Rev.* COW LANE. 1657. I. A. C. — 2. WILLIAM STRINGFELLOW AT. *Rev.* Y^E^ BVLL HEAD IN COW LANE. A bull's head.

867. *Cousin's Lane.* 1. * IOHN MARTE IN CVZEN. A flat circular object. *Rev.* LANE THAMES STREET. I. M. — 2. * PETER TVLL WOODMON. A plough. *Rev.* GER. IN COZEN LANE. P. A. T.

868. *Cripplegate.* * WILL. BARNES . AGAINST; in the field, W. M. B. *Rev.* CRIPELGATE CHVRCH; in the field, OYLE SHOP.

869. *Crucifix Lane.* * THOMAS ADAMSEND IN. The bakers' arms. *Rev.* CRVCIFIX LANE . IN SOVTHWARK HIS . HALFPENNY. T. A. A., across the field. Of octagonal form.

870. *Crutched Friars.* WILLIAM SARGANT . MEALMAN. *Rev.* IN CRVTCHED FRIERS. A bunch of grapes.

871. *Deadman's Place, Southwark.* 1. THE RED HART BREWHOVS. A hart passant. 2. * THE RED HART BREWHOVS IN

DEADMANS PLACE. ½d., across the field. *Rev.* 1668. CONCORDIA . PARVA . RES . CRESCVNT; across the field. Heart-shaped. — 3. IOHN FREMAN. A griffin.

872. *Ditch Lane.* * ELEZ. BVTTERFIELD . AT. A pair of antlers. *Rev.* IN . DEECH LANE. E. B.

873. *Dowgate.* 1. * ANN COX AT THE. Bust of Charles II. *Rev.* KINGS HEAD AT DOWGATE. A. C. — 2. S. P. AT DOWGATE. *Rev.* 1d.

874. *Drury Lane.* 1. IOHN BARNES IN DREWRY. A sunflower. *Rev.* LANE CHEESEMONGER. — 2. IOHN CLARE IN DREVREY. A cheese knife. *Rev.* LANE ST. GILES. — 3. THOMAS HAYTON IN DRVRY. A negro's head. *Rev.* LANE HIS HALFE PENNY. An arched crown. — 4. THOMAS WILSON. In the field, IN DRVRE LANE . OVER AGAINST THE. A sunflower. (The sign of No. 1.) — 5. AT THE SPAROSNEST. Three sparrows. *Rev.* IN DRVRE LANE. I. A. S.

875. *Little Drury Lane.* * EDWARD HARRISE IN. In the field, MEAL MAN. *Rev.* LITTLE DREWRY LANE. 1666. ½D.

876. *Little Eastcheap.* IOHN . ROLSTON. The Prince of Wales' feathers.

877. *East Smithfield.* 1. THE BVLL HEAD TAVERNE. A bull's head. — 2. AT THE OLD PRINS. Bust of Prince Henry, son of James I (?). — 3. GEORGE HICKES. A swan. — 4. WILLIAM SMITH. A swan with collar and chain. — 5. NEXT TO THE RED LION. W. K. G. *Rev.* B. H. IN EST SMITHFILD. W. K. G. — 6. THE BLACK BEAR.

878. *Exchange Alley.* 1. *The Coffee House in Exchange Alley,*

in four lines. *Rev. Morat.* Head of the Sultan Amurat, or Morat. A curious advertisement of this coffee house, from the *Kingdom's Intelligencer* of 1662, will be found in Mr. Burns' *Descriptive Catalogue*, p. 67. — 2. MORAT Y^E GREAT MEN DID MEE CALL. Profile of the Sultan Amurat. *Rev.* WHERE EARE I CAME I CONQVER'D ALL. In field, *Coffee, Tobacco, Sherbet, Tea, Chocolat, Retail in Exchange Ally.* — 3. A variety of No. 2.

879. *Fasson Street.* RICH NICHOLSON IN FASSON. A roll of silk. *Rev.* STREET IN SPITTILFILDS . HIS HALF PENY.

880. *Fenchurch Street.* 1. AT THE MITETR [for MITRE] IN. A mitre. *Rev.* FENCHVRCH STREETE; in the field, D. M. R. The names implied by the initials are Daniel Rawlinson and his wife Mary. On the execution of Charles I, he hung the sign of his tavern in mourning. His wife, Pepys informs us, died of the plague. B. — 2. THE WHEATSHEFE.

881. *Fetter Lane.* 1. WILLIAM BVRMAN. A chequer. — 2. IOHN, SMITH. IN. A mermaid. *Rev.* FETTER LANE. 1654. I. K. S.

882. *Fish Street Hill.* * THE KINGS HEAD TAVERN. Bust of Henry VIII. *Rev.* IN NEW FISH STREET; in the field, T. M. B. — Mr. Akerman gives a token of this tavern with the name of Tho. Blagrove. — 2. * AT THE GRASHOPER . IN . T. V. *Rev.* NEW FISH STREETE. A grasshopper.

883. *Fleet Street.* * *William King att y^e* (crown) his $\frac{1}{2}$^D.; in four lines. *Rev. In Hercules Pillers in Fleet Street,* 1664, in five lines. — 2. IOHN SECOL AT S. DVNSTANS . I. P. S. *Rev.* CHVRCH FLEET . STREET.-B.

884. *Flemish Church Yard.* THE LABOR IN VAINE IN. Women scrubbing a negro. *Rev.* FLEMISHE CHVRCH YARD. — I. I. C.

885. *Fore Street.* THOMAS PAPWORTH. A lion. T. E. P.

886. *Foster Lane.* ANTHONY POOLE IRONMONGR. Nag's head. *Rev.* IN FOSTER LANE. 1668. HIS HALFE PENY.

887. *Friday Street.* ANDREW VINCENT Y^E COFFEE. Hand holding a coffee-pot. *Rev.* HOVSE IN FRIDAY STREET. [16]71; in field 1^D.

888. *George Yard.* 1. WILL . ADKINES IN GEORGE YARD. Bust of Queen Henrietta Maria. *Rev.* IN KING STREET WESTMINSTER. — 2. THOMAS COOKE . BAKER. 1666. 3. * EDWARD PHIPPS. A winged cat.

889. *St. Giles in the Fields.* 1. * IOHN BVTLER, 1670. A castle. — 2. ROBERT DEEDS, 1666. — 3. * ROBERT HVLLCVP. A cat. — 4. ELIZARETH PEARCE [16]63. Three birds; the tallow chandlers' arms. — 5. HENRY POWELL. 1662. — 6. PHILIP WETHRELL. Three lions passant. — 7. THE WHEATSHEIFE.

890. *Giltspur Street.* 1. * RICHARD IOHNSON. A mermaid. — 2. * AT THE MAIDENHEAD, in the field, D. B. *Rev.* GILTSPVR STREETE. The mercers' arms.

891. *Golden Lane.* 1. * ISAAC WYBVRD AT Y^E —? *Rev.* IN GOVLDIN LANE [16]66. — 2. THE WHITE SWAN. A swan, with collar and chain.

892. *Goodman's Yard.* 1. * HONEST NED SPENCER AT Y^E. A roll of tobacco. *Rev.* IN GOODMANS YARD, 1668.

893. *Goose Lane.* * IHO. BAILY . IN GOOS . LANE; in field, HIS HALFE PENNY.—T. E. B. *Rev.* NEAR BOW CHVRCH. A lion rampant.

894. *Gracechurch Street.* 1. * L. CASHE AT THE BORS. A boar's head with a lemon in its mouth. *Rev.* HEAD IN GRACE . C . STRET. L. A. C. — 2. THE 3 TVNS TAVERNE. Vintners' arms. I. E. K.

895. *Gravel Lane.* 1. * ROOB. COLLINS AT THE. A hart couchant. *Rev.* GRAVELL LANE . BANC ; in field, SIDE . . R. M. C. — 2. ROGER DANNIEL AT Y^E. As No. 1. *Rev.* IN GRAVELL LANE. R. K. D. — 3. * HENRI ENGLISH. Two tobacco pipes crossed. *Rev.* IN GRAVIL LANE. H. E. The last of these is probably of Gravel Lane, Houndsditch.

896. *New Gravel Lane.* 1. * MATTHEW BRIGGES. A stag couchant. *Rev.* IN NEW GRAVELL LANE. M. C. B. — 2. * AT THE BLEW ANKER. An anchor.

897. *Gray's Inn Lane.* HVMPHREY WIGAN. 1663. An arrow.

898. *Green Yard.* RICHARD NETTLETON. King's head. (Charles II.)

899. *Grub Street.* * *Thomas Threlkeld, Grocer.* In the field, HIS HALFE PENNY AT Y^E. *Rev.* WHITE LION IN GRVB STREET. Lion rampant.

900. *Guildhall Gate.* 1. ROBERT PEETE . OVER AGAINST. Lion rampant. *Rev.* GVILDHALL GATE. 1669. The White Lion tavern, or ale house, in Guildhall Yard, often noticed by writers of the period, is further recorded by another token, "at the Whit Lyon, in Guildhall Gate." A. — 2. * IOHN STOKES AT. The brewers' arms. *Rev.* YELD-HALLGATE.

901. *Gutter Lane.* THOMAS FITZHVGH AT Y^E GOLDEN ; in the field, 1^d. *Rev.* ANCHOR IN GVTER LAND. An anchor and cable.

902. *Half Moon Court.* AT THE HALFE MOON. A crescent.

Rev. IN THE CORTE. 1658. In the field, S. A. M. Mr. Akerman gives a similar token, but with the early date of 1648, and the initials, . . H. B.

903. *Hammond's Quay.* AT THE HEN AND. A hen and chicken. *Rev.* CHICKENS AT HAMON'S KEY. In the centre IOHN SELL, between S. R. — There is also a Token of Dorothy Sell, of the same sign. 1668. A.

904. *High Timber Street.* AT Y^E END OF HIGH TIMBER. Three tobacco pipes. *Rev.* STREET NEAR QUEENHITH, in the field, HIS HALF PENY, L. F. F. (*Octagonal.*)

905. *Holborn.* 1. WILLIAM COBB. The Sun. B. — 2. * IOHN DVRHAM . AT THE. A crown. — 3. * HENRY EDWARDS . CORN. A dog? *Rev.* Chandler IN HOLBORN . 1688. — 4. ANTHONEY IOYCE. Three stags. *Rev.* AT HOBORN CONDED. A.K.I. — 5. THO . RAYNER . AT KINGS. A gate. *Rev.* GATE IN HOLBORN. — 6. * THO . SCVLTHORP . BAKER. Baker's Arms. *Rev.* GEORGE YARD . HOLBVRNE. — 7. WILLIAM WHETSTON. A Negro boy. 1653. B. — 8. IOSEPH HIGGS . A . 918. — 9. * IAMES TATHAM . AT THE. A falcon standing over an infant (the Stanley arms.) *Rev.* AGAINST Y^E MIDLE ROW HOLBOR. — 10. DANIELL GREY . SALVTATION. The angel Gabriel saluting Mary. *Rev.* TAVERNE IN HOLBORNE.

906. *Holborn Bridge.* 1. ROBERT BOOTH. Two men with staves. *Rev.* AT HOLBORNE BRIDG. — The two figures are probably intended to represent wardens or bailiffs. The remains of the old bridge were uncovered a few years since. — 2. AT THE 3 TVNS AT. Three tuns. *Rev.* HOLBORNE BRIDGE. T.F.M. There is another bearing the date, 1648. A. No. 974.

907. *Horsley Down.* 1. * AT THE GVY OF WARRICK. Figure of Guy on horseback. *Rev.* AT HORSLY . DOWNE ; in field, T. E. L. Ours appears to be the only known token bearing the sign of this

celebrated hero of British romance. — 2. * AT THE KINGS HEAD. Head of James I. 1653.

908. *Houndsditch.* 1. * IOHN BARKER . COPER . AT Y^E. A bull. *Rev.* BLACK BVLL IN HOVNSDICH; in field, HIS HALFE PENNY. 1669. — 2. PHILLIP IEMMET IN. A game-cock. *Rev.* HVNDICH . GOLDEN COCK. P. E. I.

909. *Irongate.* 1. * FEAR GOD . HONOVR Y^E KING. Bust of Charles II. *Rev.* AT Y^E IRON . GATE. Arms: on a fess between three demi-lions rampant; as many roundles. — 2. IOHN PATSON. In the field, the name in monogram. *Rev.* AT THE IRON GATE. I. A. P. Stow, in his description of the Tower, observes, "towards the east is a great and strong gate, commonly called the Iron gate, but not usually opened."

910. *Jacob Street.* 1. * THOMAS GESKINGE IN. Carpenters' arms. *Rev.* IACOB STREET. 1666. T. E. G., in monogram. — 2. * IOHN PRESTON AT Y^E ESSEX. *Rev.* ARMES IN IACOB STREET. Arms of d'Eureux, or Devereux, Earl of Essex. — 3. THE BVNCH OF GRAPES.

911. *St. James's Street.* EDWARD SMITH AT Y^E POETS. Head with a wreath. *Rev.* HEAD IN ST. IAMES STREET; in field, HIS HALFE PENY.

912. *Jerusalem Alley.* SENT . IERVSALEM ALLE. The city of Jerusalem. *Rev.* IN GRATIOVS STREET. E. E. A.

913. *Jewin Street.* ROBERT STANHOPP AT THE. A *fleur-de-lis.* *Rev.* IN IEWIN STREET. 1667.

914. *St. John Street.* * WILLIAM HILL AT THE POPES. Bust of the Pope. *Rev.* HEAD IN ST. IOHN STREETE; in field, HIS

HALFE PENNY. 1666. The sign of the "Pope's Head", at the period of the issuing of these tokens, is of rare occurrence. One at Dowgate, and one in Chancery Lane, are given in Mr. Burn's *Catalogue;* but I do not notice an example in Mr. Akerman's more extensive list.

915. *St. Katharine's.* I. * ROBERT BLACKBVRN; in field, HIS HALFEPENY. *Rev.* AT . S. KATHERNS DOCK. The Fishmongers' arms. — 2. RICHARD BRYAN. 1667. *Rev.* AT KATHERNS . MIL . BRIDG. R. M. B. — 3. *Thomas Houlcroft.* 1665. *Rev.* BY Y^E^ CAGE IN ST. KATHERNS. T. M. H. — 4. * AT THE SWORD AND DAGGER. A sword and dagger. *Rev.* IN ST. KATHERINS LANE.

916. *Kent Street.* 1. AT THE WHITE BEAR. A bear; above, H. E. M. *Rev.* IN KENT STREET. B. A FARTHING CHANGER. — 2. THOM . STIVER . AT THE. Three sparrows (?) *Rev.* END OF KENT STREETE. 1652.

917. *King Street.* * RICHARD SANGAR IN KING. A negro's head. *Rev.* STREET . HIS HALFE . PENY; in field, R. M. S. 1668.

918. *King Street, Westminster.* * SAMVELL IEFFREY; in field, KINGS STREET. *Rev.* IN WESTMINSTER. S. S. I.

919. *Lambeth.* 1. HERCVLES COX . STARCH. A wheatsheaf between three birds. *Rev.* MAKER IN LAMBETH. [16]69. — 2. THOMAS EDMONDS. Corn porters lifting a sack. *Rev.* IN LAMBETH. 1668. — 3. * ROWLAND HILL IN LAMBETH. A lion and an anchor; above each a crown. *Rev.* MARSH . HIS HALFE PENY. 1667. R. F. H. — 4. IOHN RAINE . NEW PLANTACVN. *Rev.* NARROW WALK NEAR LAMBETH. Two sawyers at work. — 5. * IASPER ROASE. Noah's ark. *Rev.* IN LAMBETH. 1667. I. E. R. — 6. * AT THE GREEN DRAGON. A dragon. *Rev.* ON LAMBETH HILL. 1651. I. E. H.

920. *Leadenhall Street.* 1. IOHN ALDER AT Y^E^ PEALE. A

baker's peel between 1668. — 2. WILLIAM VASTON. A man dipping candles. — 3. IOHN CROWE. An anchor. — 4. * AT THE DOGE AND DVCK. A dog with a duck in his mouth. *Rev.* AT LEADEN . HALL . GATE. G. A. T. This sign is another indication of the cruel and debasing sports which occupied the leisure time of the Londoners.

921. *Limehouse.* * NICOLAS LATCH; in field, HIS HALF PENY. *Rev.* IN LIMEHOVSE. A lion passant.

922. *Little Britain.* 1. * FRANCIS TAYLOR. Two angels supporting a crown. *Rev.* LITTLE BRITTEN. F. A. T. — 2. ROBERT WILLMER IN. R. M. W. *Rev.* LITLE BRITTAINE; in field, [16]64. LETHER CVTTER. A shoe.

923. *Little Somer's Quay.* * IOHN SIMMONDS. 1666. A still. *Rev.* ON LITTLE SVMMER KAY; in field, HIS HALFE PENNY. I. H. S.

924. *Lolesworth?* * THOMAS SPICAR . IN. The Mercers' arms. *Rev.* LOSWOOTH LANE. 1657. T. H. S. This locality (if really of London) is not recorded by any other known token. Lolesworth was the old name of Spitalfields. Presented by Mr. John Adkins Barton.

925. *London Bridge.* * GEORGE WALKER . ON. A rose. *Rev.* LONDON BRIDGE, 1667; HIS HALFE PENNY. G. W. Mr. Thomson has published several tokens relating to this locality in his excellent work the *Chronicles of London Bridge,* p. 384-5; but this specimen does not occur among them.

926. *London Wall.* * HESTER TROTTER AT Y^E. A nag passant. *Rev.* BY LONDON WALL [16]67. H. T.

927. *Long Acre.* 1. ROBERT ABBITS. A human leg. 2. * AT THE SVGAR LOAFE. 1656. G. D. D.

928. *Long Lane.* GOLDEN BALL. MEALE SHOP. A ball suspended.

929. *Lothbury.* IOHN VARNY. 1671. *Rev.* a bunch of grapes.

930. *Love Lane.* KINGS HEAD POST. Bust of James I. *Rev.* HOVSE, LOVE LANE. [16]57. W. I. L.

931. *Ludgate.* * AT THE DOGG TAVERN. A dog with collar and chain. *Rev.* WITHIN LVDGATE. G. G. P. Mr. Burn has published a token of this tavern, issued by Henry Paine. — 2. HENRY MORICE AT THE BLACK DOGG; in the field, 1D. *Rev.* IN COCK ALLEY, NEAR LVDGATE. A spaniel dog. B.

932. *Maid Lane.* * IOHN HARRISON IN. A sugar loaf and two stars. *Rev.* IN MAIDE LANE SOVTHWARKE.

933. *Mark Lane.* ALEXANDER STRINGER. 1666. Clothworkers' arms. B.

934. *Market Place.* AT THE OLD MAN IN. A bearded profile. *Rev.* MARKET PLA. WESTMIN; in the field, W. I. F.

935. *Marshalsea Prison.* IOHN LOWMAN AT THE. A portcullis. *Rev.* MARSHAL - SEY IN SOVTHWARK. HIS HALFE PENNY.

936. *Margaret's Hill.* * THE BLACK BOY AT MARGR. An Indian boy smoking. *Rev.* HILL IN SOUTHWARKE. H. P. H.

937. *St. Martin's Lane.* 1. * WILL. ROBINSON AT YE GOVLDEN. An anchor. *Rev.* IN ST. MARTIN'S LANE. 1667. — 2. * YE QVEENES ARMES. The Royal Arms. *Rev.* TAVERN MARTINS LANE. I. D. G.

938. *St.-Martin's-le-Grand.* 1. * EDWARD WHITE AT THE. A rose and crown. *Rev.* IN ST. MARTINS LE GRAND. [16]69.— HIS HALFPENY. E. M. W. — 2. * IOS. WILSON . CHANDLER. A last; above I. M. W. *Rev.* IN MARTINS LEGRAND. 1669.

939. *St. Mary Magdalen.* FRANCIS WOOD AL Y^E. The Commonwealth arms. *Rev.* IN MARY MAYDLENS. F. I. W.

940. *The Maze.* * NICHOLAS MACRETH. Object detrited. *Rev.* MEASE . SOVTHWARKE. N. S. M.

941. *The Minories.* 1. ARTHVR HANCOCK. A bell and wheel. — 2. HENRY SADD IN Y^E. MINORIES. A crowned rose. *Rev.* A COFFE HALFE PENY. 1664. The Sultan's head, and H.S. — 3. * AT THE 2 SMITHES. Two smiths working at an anvil. 1665. I. S. P.

942. *The Mint.* RICHARD PERKINS. Mercers' arms. *Rev.* IN MINT . SOVTHWARKE. — R. M. P. B.

943. *Montague Close.* 1. * AT Y^E DYERS ARMES. The Dyers' arms. *Rev.* IN . MOVNTAGVE CLOSE. A. E. N.—2. AT THE CROOKED BILLET. A billet of wood. *Rev.* IN MOVNTAGVE CLOSS. T. I. G.

944. *Moorfields.* 1. WILL. BROWNLEY AT THE. A star. *Rev.* IN MOARE FEILDS. 1666. — 2. EPHRAIM CLITHEROW. The sun. *Rev.* AT THE SVNE IN BEDLAM. E. G. C. — 3. * HENRY SOVCH . CHEAPSIDE. A Catharine wheel. *Rev.* IN MOORFEEILDS. 1666. HIS HALF PENY. H. A. S. — 4. AT THE MOARFEILDS. An angel. *Rev.* NEAR BEDLAM GATE. I. S. G.

945. *Narrow Wall.* * RICH. ALLFORD ON Y^E NAROW. Arm with spear. *Rev.* WALL IN LAMBETH PARISH. HIS HALFE PENY. 1668.

946. *New (Clare) Market.* * HENRY FRANCIS AT THE 2 KINGS. Two kings, crowned, and holding sceptres; between them, a still. *Rev.* AND STILL IN NEW . MARKET [16]67. HIS HALFE PENNY. H. F. E.

947. *New Rents.* AT THE DAGGER IN NEW RENTS. A dagger. *Rev.* MARTINS . ALLDERSGATE. I. S. P. This locality was on the east side of St. Martin's-le-Grand, near Blowbladder Street.

948. *New Street, Covent Garden.* * IOHN SAVORY . IN NEW STREET. *Rev.* COVENT GARDEN; a cross field, 1666.

949. *New Street, Fetter Lane.* IN THE NEW STREET. A lion rampant. *Rev.* NEERE SHOOWE LANE . W. E. M.

950. *Newton Street.* * IOHN EVERTON. Bust of Charles II. *Rev.* IN NEWTON STREET. Bust of the Queen.

951. *Nicholas Lane.* * IOHN SPINKE. 1657. A wheat sheaf.

952. *Nightingale Lane.* AT THE COALE YARD. A shield charged with three battle-axes. *Rev.* IN NIGHTENGO . LANE . R. E. L.

953. *Norton Folgate.* AT THE PLOW. G. A. B. A plough.

954. *Old Bailey.* 1. AT THE GEORGE. St. George and the dragon. *Rev.* IN THE OVLD BAYLY. [16]57 . W. E. I. 2. PHILLIPA KENN AT THE. St. George and the Dragon. *Rev.* AT THE GEORGE IN THE OLD BALEY . P. K. Probably successor of the tenant, W. E. I. who issued the Token, No. 1. — 3. THOMAS PAVLSON. An eagle displayed with two heads.

955. *Old Change.* AT THE WILLOW TREE. A tree. N. I. B.

956. *Old Fish Street.* 1. AT THE SWAN TAVERNE. A swan. *Rev.* IN OVLD FISH . STREET. I. A. M. — 2. Another; from a different obverse die.

957. *Old Street.* 1. THE BELL BREWE HOVS. A bell. *Rev.* IN OVLD STREETE . 1652. R. K. D. — 2. IOHN FVLLERTON IN OLD STREET. An anchor and ½. *Rev.* IOHN SANDSBVRY IN OLD STREET. A chequered square.

958. *Parker's Lane.* EDWARD KING . AT THE. A flagon. *Rev. In Parker's Lane his halfe penny,* across the field.

959. *St. Paul's Church Yard.* THE 3 TVNN TAVERN. Three tuns. S. C.

960. *Pepper Alley.* ELIZABETH MILNER NEARE. A goat. *Rev.* PEPER ALLY IN SOVTHWARKE . HER HALFE PENNY. 1666.

961. *Peter Street, Westminster.* AT THE KING'S HEAD IN. Bust of Henry VIII. *Rev.* PETTER STREETE W. M.; in field R. R. Y.

962. *Petticoat Lane.* RALPH MARKLAND. Red cross. 1667.

963. *Petty France.* AT THE SAVL IN PETTY. Conversion of Saul. *Rev.* FRANC. WESTMINSTER. I. S. T.

964. *Piccadilly.* INO. VAVGHAN AT Y^E. A still, with a man standing by it blowing the fire with a bellows. *Rev.* IN PICKADILLY. I. A. V. John Vaughan issued another token with a fuller inscription on the reverse, and dated 1668. A.

965. *Pudding Lane.* 1. AT Y^E MAYDENHEAD. The Mercers'

arms. *Rev.* IN PVDIN LANE. 1657. B. W. A. — 2. THE BLACKE BVLL.

966. *Puddle Dock.* 1. AT THE BREW HOVSE. The city arms. *Rev.* IN PVDDLE DOCK; in the field, 1D. R. S. — 2. ROBERT HALE, CHANDLER. 1662. — 3. IOHN OSMAN. 1664.

967. *Queenhithe.* 1. RICHARD BRIGGS. 1660. The Fishmongers' arms. — 2. BARTHOLOMEW FISH. 1667. Three fishes. — 3. PEARCIVALL STEVENSON. A crowned rose. *Rev.* MICHELLS QVEENE HITH. P. E. S. ½.

968. *Queen Street.* THOMAS EDDENBVRRO. Adam and Eve standing by the tree of life (the Fruiterers' arms). *Rev.* IN QVEENE STREET. T. A. E.

969. *Ratcliffe.* 1. IOHN MATTHEWS. A bull's head? — 2. IOHN MAYOR IN RATELIF . HY. *Rev.* WAY NEARE NEW GRAVELL LANE. I. H. M. — 3. * MARY RVSSELL. 1669. SLOPSELLER. — 4. * ROBERT WELLS . IN WHITE. A tree bearing three crowns. *Rev.* HORSE STREET . IN RATCLIF. 1666. — 5. AT THE GVNN. A cannon mounted. — 6. AT THE SHIPP TAVERN. A ship. W. E. B. — 7. AT THE BLACK BVOY. 1651. N. E. V. A negro boy holding a pipe and a pot.

970. *Redcross Street.* 1. OLIVER WALLIS . IN. A dog eating out of a three-legged pot. *Rev.* RED CROSS STREET. 1667. O. I. W. — 2. ARON EDWARDS IN RED CROS STR. A ball suspended. *Rev.* OVER AGAINST IEWEN STREETE. 1669.

971. *Redriff.* 1. THOMAS COOPER. 1668. Scales and sugar loaf. — 2. IOHN . HARISON . MEALMAN. — 3. ELIZABETH SWAN. *Rev.* AT REDERIFF. A swan. — 4. * ROGER SEAMER AT YE AXE. An axe. *Rev.* ON REDRIEFE WALL. 1667. R. M. S. — 5. MARY WARREN. A crown. *Rev.* AT REDRIFE. M. W. — 6. * AT THE

DARKE HOVSE; in field, M. F. *Rev.* IN REDRIF LANE. 1653. — 7. * REBEKAH SMALMAN AT Y^E. A mill-stone. *Rev.* POWDER MILL IN REDERIFF; in field, HER HALF PENY. 1669.

972. *Rosemary Lane.* 1. * PH. DOE . IN ROSEMARY LANE. A wheatsheaf. *Rev.* ON HERMETAGE BRIGE; a plough. — 2. * WILL . MINSHEW IN. A plough. *Rev.* ROSEMARY LANE. [16]59. A still. — 3. * IA . GODFREY IN ROSEMARY LANE. *Rev.* IRONMONGER. 1662. A rose. — 4. * ROBERT WHITBOVRNE AT. A sugar loaf and star. *Rev.* IN ROSEMARY LANE. 1668. HIS HALFE PENNY. R. E. W.

973. *Russell Street.* * AT Y^E VNICORN IN. A unicorn. *Rev.* RVSSELL STREETE. C. E. G.

974. *Round Court.* * WILLIAM LANDER IN Y^E ROVND. A man dipping candles. *Rev.* COVRT IN THE STRAND. 1664.

975. *Saffron Hill.* IOHN IONES . AT SAFFRON HILL; in the field, 1^D. *Rev.* OVRE AGAINST THE CASTLE. 1672; in four lines.

976. *St. Mary-at-Hill.* 1. IOHN HIVE AT THE. A bee-hive. *Rev.* ON ST. MARY HILL. 1667. — 2. EDMOND LAWRENCE. The Fishmongers' arms. *Rev.* ON ST. MARYS HILL. E. E. L.

977. *St. Olave's Street.* 1. * AT THE GOVLDEN BELL. A bell. *Rev.* IN . S. OLIVES STREET. I. E. V. — 2. AT 3 TOBACCO PIPES. Three pipes with small bowls and short stems. *Rev.* IN S. OLIVES STREETE. M. C.

978. *St. Saviour's.* 1. IAMES COWAN . LITERMAN. A man rowing a boat *Rev.* AT S. SAVERY DOCK HEAD. 2. WILLIAM EDWARDS. Three sugar loaves. *Rev.* AT SAVERIES DOCK. W. E.

979. *Seething Lane.* 1. * RALPH BONNICK AT Y^E BLACK. A

dog. *Rev.* IN SEETHING LANE. [16]68. — 2. * WILLIAM VASTON. A man dipping candles. *Rev.* IN SEETHING LANE. W. V.

980. *Shad Thames.* EDWARD WINCE OF. An anchor. *Rev.* SHAD THAMES. 1657. An oar (?) between W. E. M.

981. *Sherborne Lane.* RICH . THOMSON . IN. A naked figure with bow and arrow. *Rev.* SHERBORNE LANE. R. T.

982. *Shire Lane.* * BY TEMPLE BARR. A harp. *Rev.* IN SHEARE LANE. I. E. D.

983. *Shoreditch.* 1. * WILLIAM HVLL AT Y^E^ ROYAL. A man-of-war ship. *Rev.* CHARLES IN SHORDITCH. HIS HALFE PENY. — 2. * DEBORAH IOHNSON. In field, AT IANE SHORE. *Rev.* IN SHORDICH. 1664. D. I. See Mr. Burn's *Descriptive Catalogue* for a variety of this token: the sign is extant in the High Street. — 3. * ROGER WARE IN. The Royal arms. *Rev.* IN SHOVER . DITCH. 1667. HIS HALF PENY. — 4. THE ROSE AND CROWN. 1652. S. P. A rose and crown.

984. *Silver Street.* * IOHN LAVRENCE IN SILVER STREET, in four lines. *Rev.* HIS HALFE PENY. 1665. I. S. L., in four lines. Under the head of this street, both Mr. Akerman and Mr. Burn give a token of John Lawrance, 1659.

985. *Smithfield, East.* 1. * HVGH HERNE IN; in field, HIS HALF PENY. *Rev.* EAST SMITHFEILD. A woolpack (?) — 2. * NEXT DOR TO THE RED CROS; in field, W. R. M. *Rev.* IN EAST SMITHFEILD; in field, W. R. M. — 3. THE BVLL HEAD TAVERNE. I. A. W. — 4. NEXT THE MAREMAIDE. A mermaid. 1659. I. M. P.

986. *Smithfield, West.* 1. THO . ALLDRIDGE AT THE CATORN. A Catharine wheel. *Rev.* WHEEL IN WEST SMITHFEILD. — 2.

* IOSEPH COLLINS AT THE 3. Three sugar loaves. *Rev.* IN WEST SMITHFEILD BARS. — 3. SAMVELL GRAVES IN. St. George and the dragon. 1657. — 4. RICHARD HARPER AT THE. A harp. — 5. IOHN PHILIPSON . IRONMONGER. A hand holding a sceptre, upon which is a crown. *Rev.* IN SMITHFEILD ROVND. 1667. — 6. * THE HARTS HORNS IN WEST. Bust of the Sultan. *Rev.* SMITHFEILD . THE COFFE HOVS; in field, C. G. ½ TOKEN. — 7. THE CROWN TAVERN. I. A. C.

987. *Soper Lane, Cheapside.* * IOHN WHEELER IN SOOPER. A figure of Jack of Newbury. *Rev.* LANE . AT IACK OF NEWBERYS; in the field, HIS HALFE PENNY.

John Winchcomb, or Jack of Newbury as he was popularly called, was a clothier of celebrity in the time of Henry VIII. By successful trade, he acquired a large fortune, which he laudably devoted to benevolent purposes. His good deeds gained him much fame, and he figures as one of the heroes of popular history. Notices of *The History of Jack of Newbury*, by Mr. Halliwell, will be found in vol. xxxi of the publications of the Percy Society. A public house at the corner of Bunhill Row and Chiswell Street still bears the sign of the Jack of Newbury, with a representation of the "clothier of England", which seems to be a degenerated copy of an old painting.

No. 987.

988. *Southwark.* 1. * ANTHONY LAKE . TAPSTER . Y^E GEORGE INN SOVTHWARKE . ½, in seven lines. Four quart pots and three pipes. — 2. *George Corfeild at y^e Lyon and Lambe in Southwark.* G. K. C., in five lines. *Rev.* HIS HALF PENY. 1666. A lion and a lamb. — 3. * ROGER MIDLETON AT Y^E. The Glovers' arms? *Rev.* IN SOVTHWARKE. 1668. — 4. RICHARD POORE. 1667. An ape on horseback. B. — 5. * IOHN POND IN; in the field, 1659. *Rev.* THOMASES . SOVTHWARK. I. M. P. — 6. IOHN SANDON AT THE. The sun. — 7. THE BLACK BOY AT MARGR.

An Indian boy smoking a pipe. *Rev.* HILL IN SOVTHWARKE. H. P. H. — 8. T. C. C. GROCER AT THE COCKE. A cock. — 9. AT THE GOLDEN KEY. A key between H. L. *Rev.* IN SOVTHWARK. 1649. The Grocers' arms. — 10. W. M. B. AT THE BOARS HEAD. 1649. A boar's head. — 11. THE SHIP . STONE STREET END.

989. *Spitlegate.* * AT THE KINGS HEAD. Bust of Charles I. *Rev.* TAVERN IN SPITLEGATE. T. S. A.

990. *Stable Yard.* ROGER KENYON IN STABLE. The royal arms. *Rev.* YARD AT ST. JAMESES. 1666. R. A. K.

991. *Strand.* 1. * IEREMIAH IVES AT THE. The royal arms. *Rev.* IN THE STRAND. 1666; in the field, CHEESMONGER . HIS HALF PENNY. — 2. * WILLIAM LANDER IN Y^E ROVND. Man dipping candles. *Rev.* COVRT IN THE STRAND. 1664. — 3. * MARY TRAFFORD . IN THE. A chevron between three goats' heads. *Rev.* STRAND NEARE Y^E EXCHANG. — 4. THE WHIT LYON. *Rev.* NEAR THE NEW EXCHANG. — 5. IN WESTMINSTER. Object detrited. *Rev.* IN THE STRAND. — 6. AT Y^E CROS . . . . IN Y^E. Two keys crossed. *Rev.* STRAND . COOKE. 1667. I. M. C. — 7. RICH. GEORGE AT BREWERS. St. George and the Dragon. *Rev.* YARD END IN Y^E STRAND. 1664. In the field, a cock and a flagon. — 8. IOHN PEARSON, MEALMAN. A windmill. *Rev.* IN WHIT HART YARD . STRAND.

992. *Swan Alley.* * EDW. AVERY . IN SWAN ALLY. A sword and buckler. *Rev.* IN EAST SMITHFEILD; in the field, HIS HALF PENY. The warlike pastime illustrated by this scarce Token, is of remote antiquity. It is mentioned by Stow and by Fitz Stephen; but its origin must be sought in the sports of our Saxon forefathers. In 1609, *Buckler-play* was endeavoured to be suppressed by proclamation, together with plays, bear-baiting, and singing of ballads; but in the all-licensed reign of Charles II, it took root afresh, and was practised as late as the reign of William III, as appears by Misson's Travels. See Brand's *Popular Antiquities*, vol. ii, p. 400; Halliwell's edition. Mr. Burn has described, in his Catalogue, a

token with the sign of the Sword and Buckler, in Shire Lane, the only example which was then known to him.

993. *Temple Bar.* 1. AT THE MAN IN THE MOON. A man standing in the crescent moon and holding by the horns. *Rev.* WITHOVT TEMPLE BARR. — 2. THE PAVLSGRAVE HEAD. Head of the Palsgrave, Frederick. *Rev.* WITHOUT TEMPLE BAR. I. D. R. — 3. AT THE SHIP WITHOVT. A ship in full sail. *Rev.* TEMPLE BARR . 1649. W. M. S.

994. *Thames Street.* 1. ROGER BAYNES . GOLDEN. A horse-shoe. — 2. IOHN IONES AT DIERS HAL . 1666. A cow. — 3. RICH. SEWELL AT THE. A ship. *Rev.* PINKE IN THEMES STRET. R. S. S. Pink (from the French *pinque*), was a term applied to a kind of small sailing vessel. — 4. THE QVEENS HEAD IN. Crowned bust of Queen Elizabeth. *Rev.* THAMES STREET . 1657. S. D. S. — 5. * AT THE RED LION IN. A lion crowned. *Rev.* THE OLD SWAN IN TH . ST. W. E. T. The Old Swan, a tavern which dates as far back as the time of Edw. II, was destroyed by the great fire. The Red Lion appears to have been erected on the site of the premises of the Swan. A. and B. — 6. THE WHITE BEAR. G. A. A bear, chained. — 7. * AT THE BVLL HEAD. A bull's head. *Rev.* IN THEMS STRETE. In the field. W. K. H., between, a hand holding a Sun.

995. *Three Cranes Wharf.* * EDWARD PINCHON. Baker's arms. *Rev.* AT 3 CRANES WHARFE. E. K. P.

> "From thence, shoot the bridge, while the Cranes in the Vintry,
> And see there the gimblets, how they make their entry."
>
> Ben Jonson's *Divell is an Asse.*

996. *Three Nun Alley.* * 1. THOMAS LOWE. Three hooded female figures standing. *Rev.* IN 3 NVNN ALLY; in field, T. M. L. 2. * CORNELIUS GLOVER . TRVSSMAKER. A man holding a truss. *Rev.* IN 3 NVN ALY . NEAR Y^E^. OLD POST HOVS. A man on horse-back, galloping and blowing a horn; below, 1^D^. There was a sign of the Three Nuns in Fleet Street, and another in Giltspur

Street. It was probably a more important establishment which gave name to the Alley; it was situated on the north-west side of Threadneedle Street, near Stock's Market.

"The Clergy will dine at the Miter,
The Vintners at the Three Tuns,
The Usurers to the Devil will go,
And the Fryers unto the Nuns."

London's Ordinary.

997. *Tooley Street.* 1. WILL . ELLIS . AT S . CLEMENTE. St. Clement seated, wearing a mitre and holding an episcopal staff; his right hand resting upon an anchor. *Rev.* IN . TOOLEYES STREET.—W. M. E.—Clement was the patron saint of blacksmiths. Hone has printed an account of an annual ceremony held by the blacksmiths' apprentices of the dockyard at Woolwich, on St. Clement's day. In the Isle of Wight there was lately, and may be still, a yearly festival made by the blacksmiths, called "keeping Clem".—2. EDWARD LEADEN . SOPEBOYLER.—3. RICHARD MARSTON. Seven stars.—4. THOMAS MACKLIE. Three candles within a horse-shoe.—5. STEVEN POPE IN TOOLY. *Rev.* STREET NEARE Y^E PVMP. The City arms.—6. THO. BLACKWELL. A ram's head.—7. IOHN TVRNER AT THE. Bust of Charles II. *Rev.* AND : IN S : TOVLIS STREET; in the field, a drum and I. M. T. —8. THE 3 SVGAR LOFES.—T. E. B.—9. * THE GOVLDEN_HART. —E. E. L. A heart.

998. *Tothill Street.* 1. ROBERT BLACKDEN. Tallow-chandlers' arms. 2. IAMES MILLER . TALOW CHANDLER. A fleur-de-lis.—3. THE CROWNE IN TVTTLE. A crown. *Rev.* STREETE . WESTMIN . 1651.—R. A. F.—4. THE BLACK LYON.—B.—5. THE HORES SHOW. A horse-shoe.

999. *Tower Dock.* THE BLEW ANKER. An anchor. *Rev.* AT TOVER DOCKE.—T. D. K.

1000. *Tower Hill.* HENRY COLEMAN AT THE. 1666. Shield charged with a pale. *Rev.* VICTVAL OFFICE TOWER HILL.—H. E. C.

1001. *Tower Street.* 1. THE DOLPHIN TAVERN. A dolphin; below, a bear. *Rev.* IN TOWER STREETE. 1650. — R. E. W.— 2. IOHN GOSLING IN. Three pot-flowers? 1658.— 3. *Samuel Remnant,* across the field. *Rev.* IN TOWER STREET. 1666. A swan.—4. RICHARD FINCH. A wheatsheaf.—5. THO . STEELE . CHANDLER.

1002. *Trinity Lane.* * IOHN COCK IN. The Prince of Wales's feathers surmounted by a cock. *Rev.* GRET TRENITY LANE.— I. R. C.

1003. *Turnagain Lane.* * IOHN DYNMORE AT Y^E. A pair of deer's antlers. *Rev.* IN . TVRNAGEN . LANE.—I. R. D.

1004. *Turnmill Street.* AT THE TVNN IN TVRN. A tun. *Rev.* MILL STREET . 1652; in field, I. E. GANT.

1005. *Upper Ground.* 1. * AT THE NEW SHIP ON. A ship. *Rev.* THE OVPER GROUND. G. I. B. — 2. * IOSIAS CHECKET, BREWER. A swan with coronet and chain. *Rev.* IN THE VPPER GROVND. I. E. C. — 3. ANN WHITE IN THE VPER. The Mercer's arms. A. W. *Rev.* GROVND IN SOVTHWARK. — 4. CHANDLER. 1656; in field, E. R. G. *Rev.* An anchor and cable. — 5. IOHN WHITEHOVSE.

1006. *Walbrook.* WILLIAM FROST AT THE; in the field, 1^D. W. F. *Rev.* GLOVB IN WALLBROOCK. A globe.

1007. *Wapping.* 1. BENIAMIN BARNES. Samson slaying the lion. — 2. THOMAS BREMREDGE. 1666. A fish-hook and harpoon. 3. * MARKE COLLINS AT Y^E. Three wheat sheaves. *Rev.* ONE WAPPING WALL. 1666. HIS HALFE PENY. M. M. C. The reverse die seems to have been adapted, imperfectly, for a token of Ann Collins. A. No. 2274. — 4. ANTHONY PHILLIPS AT. A *fleur-de-lis. Rev.* WAPPIN NEW STARES. A. A. P. — 5. ROGER

PRICE AT THE. A naked boy with a pipe and a tankard. *Rev.* BLACK BOY IN WAPIN. — 6. IAMES WAKEFEILD . AT THE. A naked figure holding a scarf, distended by the wind, over her head, and standing upon a globe. *Rev.* FORTVNE TAVERN IN WAPING. 1667. — 7. EDWARD WILLDEE AT Y^E^ WATER. The Watermans' arms. *Rev.* MANS ARMS AT WAPPIN DOCK. — 8. * W. MALOH . H; in three lines. *Rev.* GROCER . IN WAPING. The Grocers' arms. — 9. IOHN GODDIN . IN KINGS STREET. A bunch of grapes. — 10. THE DOLPHIN IN KINGS STREET. G. M. B. — 11. THE MAN IN THE MOVN. 1652. W. E. GAVNT. — 12. THE 3 SVGAR LOAVES. 1650. — 13. THOMAS PEIRCE. A pair of scissors. — 14. * THE SVN TAVERN.

1008. *Wentworth Street.* IOHN HAM . IN. A Maltese cross. *Rev.* IN WENTWORTH STREET. I. M. H.

1009. *Wheeler's Street.* MARTIN RIDGIN IN. A gate. WHEELER STREET. M. M. R.

1010. *Whitechapel.* 1. * AT THE MOSES AND AARON. Moses and Aaron, standing. *Rev.* IN WHITE . CHAPPELL. I. S. R. — 2. * WILLIAM BECKITT IN. A target. *Rev.* WHITE . CHAPPELL. W. A. B. — 3. NATH. LITTLEFORD. Three bezants or balls. B. — 4. * AT THE NAGGES HEAD. A horse's head, bridled. *Rev.* IN WHIT . CHAPEL. 1650. P. 1. — 5. THE SEVEN STARES. 1650. Seven stars. A sign extant.

1011. *White Cross Street.* IOHN GRAY . WINE COOPER. An open arched crown. *Rev.* IN WHITE CROSS STREET.—HIS HALF PENY.

1012. *White Friars.* GOVIN GOVLDEGAY . WOOD. The woodmongers' arms. *Rev.* MONGER IN WHIT FRIRS.—G. A. G.

1013. *White Hart Yard (Strand).* PHILLIP CARTERETT. A crown; and P. S. C. beneath. *Rev.* IN WHITE HART YARD. 1666.

1014. *Windmill Court.* NATHANIELL BVRT. A windmill. *Rev.* AT WINDE . MILL . COVRT.—N. A. B.

1015. *Great Wood Street.* * AT THE EAGLE AND CHILD. The Stanley crest. *Rev.* IN GREAT WOOD STREET; in the field, M. A. F. The popular history of the origin of this singular armorial bearing may be found in Pegge's *Curialia Miscellanea*, p. 202.

1016. *Little Wood Street.* THOMAS HALFORD IN; in the field, HIS HALF PENY. *Rev.* LITTLE WOOD STREET. 1669. A wheat-sheaf.

Localities not named.

1017. 1. W. CLOVGH. 1667. *Rev.* Front view of a building, occupying the entire field. — 2. EDWARD BRENT HIS HALF PENNY. 1668. In five lines. *Rev.* A hoy or sailing-boat. By No. 785 of Mr. Burn's *Catalogue* we ascertain that Edward Brent lived at Pickle-Herring Stairs, Southwark. — 3. IAMES HOLLAND HIS HALF PENNY, in four lines. *Rev.* The Bakers' Company's arms. 1668. From No. 788 of the aforesaid *Catalogue* it also appears that James Holland's residence was at Pickle-Herring Stairs. — 4. * THE COFFE PENY. 1666. A hand holding a coffee pot. *Rev.* . . . . X YOV X PLEA . . . (*detrited*). — 5. I. A. S., in the field. *Rev.* A crowned female figure standing. 1659. — 6. * S. B. A. 1664, in the field. *Rev.* Arms of the Bishop of London.—7. P.C, in the field. *Rev.* A church.

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Collectanea Antiqua, Vol. 4.

APPENDIX.

C. ROACH SMITH'S

MUSEUM OF LONDON ANTIQUITIES.

As considerable notoriety has been given by the public press to the offer I have made to the Nation and to the City of London, of my Collection of London Antiquities—and, as its ultimate destination is still a question—it may not be thought obtrusive on my part, to make a few brief statements in justification of my wish and efforts to maintain this Collection in its integrity in some Public Institution, where it would be preserved intact, for purposes of scientific inquiry.

It will not be considered, I trust, any reproach to me, that I cannot afford to make a present of it to the Nation, or to any Public Institution; but I wish to explain why I am averse to its dispersion, either by public auction or by private contract. The question is not one of money. The sum proposed I could obtain any day, provided I consent to the dispersion of the Collection—an eventuality I should never be reconciled to. Should the Nation accept my offer, I am not sure the British Museum would be the best place for the deposit of this large assemblage of London Antiquities. There are several large towns which have claims on the consideration of Parliament. The City would be, of course, the most proper receptacle of what may be termed a portion of its own "title-deeds." But it is now upwards of *four months* since G. R. Corner, Esq.,

F.S.A., the Rev. T. Hugo, F.S.A., and Mr. Deputy Lott, F.S.A., brought the subject before the Lord Mayor; and no answer has yet been received.

The history of my Museum, in a few words, is as follows:—It has been made during the last twenty years and upwards, from excavations made in the City of London and its environs; and during the deepening of the river opposite London by means of dredging barges. Some notion of its extent and character may be acquired from the "Archæologia," the "Archæological Album," the "Collectanea Antiqua," an "Illustrated Catalogue," and other publications. But these works convey an approximate notion only of the claims of the Collection on the attention of the public in relation to its scientific and antiquarian value. As it is more agreeable to me, as the possessor, to refer to the opinions of others, I print a few of those which come nearest to hand, contenting myself with observing:—

1.—That the collection has been gathered under circumstances such as are not likely to occur again.

2.—That it was not formed with any view to sale, or pecuniary remuneration in any way.

3.—That its peculiar value depends on the copious illustration it affords of the social habits and customs, and of the industrial life, of the inhabitants of London in past ages; of the arts, as practised within its walls, as influencing, or influenced by, the character of its inhabitants. Every object speaks, more or less, of the successive generations who have lived and died in the metropolis of Britain, and reveals something of their history which is untold by the pen of the historian. It is in this respect that the Collection stands alone and unrivalled. It does not illustrate Etruscan life or Egyptian. It neither surprises us

with wonders from Nineveh and Babylon, nor captivates us with the finished grace of Greek works of art. Nor is it a rich and costly assemblage of objects which would please the luxurious and rich by rarity or adventitious value. But it relates wholly to England and the English. It brings before us our predecessors upon the ground which we now occupy. It reveals our forefathers in their every-day life; in their villas and in their houses; in the streets of ancient London; it reveals glimpses of them in their homes, in their costume, surrounded by the products of arts which administered to their comfort and to their luxury. Of the thousands of objects which constitute this Museum each tells its tale, and brings us better acquainted with those from whom we have sprung, or from whom we have inherited our institutions, laws, language, and national character.

4.—That, in this country, the National Antiquities have been almost entirely neglected. While every other European nation regards them with veneration and adapts them for public instruction, in England they have not been recognised; or are superseded by collections which have little or no bearing upon the history of our own country.

5.—That in no city or town in England is this fact more obvious than in London, the Corporation of which has resisted, within the last few years, the opportunity of securing several collections of local antiquities which are now scattered and lost.

6.—That scarcely any local collection has ever been preserved, after the death of its owner, in any public or private museum; the only exception being the Kentish Saxon Sepulchral Remains, offered at a low price to the Trustees of the British Museum; rejected by them; and

secured to our country by the liberality and public spirit of Mr. Joseph Mayer, of Liverpool.

C. Roach Smith.

Opinions on the Collection.

1.—"Visited the Museum of Mr. R. Smith, of Liverpool-street, City; and was both surprised and gratified in viewing such a large and truly interesting collection of fragments of antiquities of the Roman and other ancient inhabitants of Londinium. Nothing but zeal, care, and determined perseverance, could have amassed such a valuable collection.

"*Dec.* 29, 1843. John Britton."

2.—"I have been much surprised and gratified at the extent and value of these relics. J. S. Bowerbank."

3.—"Remember, that the Scandinavian Museum, in Denmark, was begun with seven pieces. You, as a private man, are where we, a Committee, were, after ten years' working. Go on—and prosper. Thomsen

"*London*, 18*th May*, 1843. (of Copenhagen)."

4.—"Mr. Smith's wonderful collection of Roman Antiquities, found in London, shows how much may be done by individual zeal, when wisely directed. It is said, that the City of London is to have a Museum, which, in judicious hands, would be an important institution. In the British Museum, our native antiquities appear to be held in very little esteem; and, in general, articles sent there are lost to public view. It is discreditable to the government of this country, that we have no Museum of

National Antiquities, which might, under a judicious curator, at a very moderate expense to the nation, become one of the most interesting and popular institutions of the metropolis. In such an institution, a collection like that made by Mr. Smith should be deposited for the advantage of posterity."—*The* ARCHÆOLOGICAL ALBUM, *p.*149.

5.—"If the sense of the nation could be taken on the question, your collection would be voted to be bought by an immense majority; £5,000 instead of £3,000 would be deemed a cheap purchase.

"*April* 10, 1855. J. SILK BUCKINGHAM."

6.—"Je ne puis croire que la ville de Londres laisse échapper une collection spéciale pour elle, comme la votre. Bien des villes de province, en France, s'empresseraient en pareil cas des tarifices pour conserver de pareils tîtres de gloire et d'ancienneté."—M. LECOINTRE-DUPONT, *President of the Society of Antiquaries of the West, Poitiers.*

7.—"The Museum of Mr. C. Roach Smith has been offered to the British Museum (the nation), and the City of London. Its claims on attention from both are pre-eminent; inasmuch as it is a purely historic gathering of relics, which it is hopeless to expect ever to form again, and precisely what is wanted in our national collections, to exhibit the manners and customs of the early conquerors of our island. As a picture of Roman London, this Museum is unique; and has been collected with that view. Mr. Smith devoted untiring zeal, and a large amount of money, to form it; and, in addition to this, gave up much time, and the long experience of ripe judgment and scholarship, which, we may be permitted to

observe, is one chief ingredient in the formation of such a Museum, *and one that would be dearly paid for in the salary of a public officer* of any one of our own museums. The price asked for the whole is by no means immoderate; and, as the collection is so peculiarly a London one, and so remarkable a monument of our early history, we trust to seeing it safely deposited for ever in the capital it so ably illustrates."—Art Journal, *April*, 1855.

8.—"But my thanks are especially due to Charles Roach Smith, Esq., F.S.A., who may be said to have devoted a life and a fortune to the collection and preservation of a Museum of London Antiquities, unrivalled for its curiosity and interest. The liberality of this gentleman has enabled me to enrich my pages with some valuable and curious illustrations, and is a laudable example to other collectors."—*Preface to* "*Costume in England*" (1846), *by* F. W. Fairholt, F.S.A.

9.—"We now take our leave of this illustrious London room. We have seen in it what could not be seen elsewhere; for it holds what is best of the little that ages of ignorance and Vandalism have spared of Roman London."—Chambers' Journal, *Oct.* 21, 1854.

10.—"Surely it will never be permitted that this fine Museum should share the same fate as the other London collections; and that even the Trustee of the British Museum, who objected to the purchase of the Faussett collection, "because they were not works. *of high art!*" would give his aid for the addition of this unique assemblage of *London* Antiquities to the British Museum."—Norfolk Chronicle, *June* 24, 1854.

11.—"In the course of the last year, an excellent article appeared in the *Art Journal*, under the head of '*Our National Antiquities*,' exhibiting the superior attention paid, in other countries, to that of England relative to the historical application of national monuments. In proof of this, the writer says—'We have only to set our foot on foreign ground, and enter the first museum in the first town we happen to light upon, to be struck with the respect paid to the antiquities of the locality. This holds good throughout the continent. The museum of every town shows to the visitor more or less of the character of its ancient inhabitants reflected in their works. As these are *classified under their various heads*, he proceeds at once to see and understand them. It is not so with us: our museums, if worthy of the name, are mere collections of odds and ends of all kinds.' The same article particularly alludes to London, and to the great indifference with which the relics of antiquity, found there, are treated, by those who should be the first to secure and preserve them to future ages.

"How far this remark may be correct, we must leave for the decision of the citizens of the great Metropolis; but we do know that a most valuable Private Museum of London Antiquities has been collected, by years of laborious and expensive research, by Mr. Roach Smith, and that he, about a year ago, published (for Subscribers only) an illustrated Catalogue of the Collection, the interesting contents of which amount to more than a thousand Roman, Saxon, Norman, and Mediæval articles. It appears, also, by the preface to that Catalogue, that during the excavations, etc., in London, from which that Museum was formed, four other large collections of antiquities were also formed—two of which were offered

to the Corporation of London, and refused—and three of them have since been scattered by auction sales, so that, now, they are completely lost, as valuable historical mementoes, to the public of London and to the nation at large.

"Under those circumstances, we are glad to hear that Mr. Roach Smith, who has long directed his mind to Antiquarian research, and has issued forth many distinguished works, connected with that important department of literature, has offered his truly valuable scientific collection to the National Museum, and to the Corporation of London, at a sum, under the cost price—viz., £3,000. This rare opportunity, we expect one of them will readily embrace, for certainly such a collection, so forcibly exhibiting a tangible illustration of the characteristic peculiarities of the varied races of men, who, through a long succession of ages, have inhabited the British Metropolis, ought to be in the possession of a public body; and, if once the opportunity so to secure them be neglected, it, in all probability, may never return. It will naturally be inquired—Why have not the Corporation of London, or the British Museum, secured the whole of the British, Roman, Saxon, Norman, and Mediæval articles, in successive years, as they were discovered in London, for preservation, in a public Museum? The answer is, that public bodies seldom do their duty in this respect, they being, generally, composed of persons of a very mixed character, whose personal interests are often preferred to the public good; secret and irresponsible, they too often remain for years invulnerable to public opinion. The construction of the British Museum management may also be faulty. In the present case it is reported that some of the officers

are advising the money of the nation to be expended on Mr. Bernal's curiosities of Mediæval times, and on a collection of medals, offered to the trustees by Mr. Hawkins, while Mr. Roach Smith's truly national and metropolitan collections are either passed over or undervalued. The antiquities of our own country should certainly stand first in the National Museum. By the present rule, they are placed last, or rather, are altogether ignored by the trustees, if not by the curators and officers. The offer alluded to, however, presents an opportunity, which they surely will readily embrace, and thereby atone for the past, and lay the foundation for future valuable extensions."—York Herald, *March*, 24*th*.

12.—"Mr. Roach Smith, now wishing to liberate himself from the custody of his collection, to devote himself to similar researches in a wider field, and being moreover desirous that it should pass into the hands of some public body powerful enough to preserve it entire for scientific and antiquarian reference, has offered the whole to the Trustees of the British Museum and the Corporation of London, for £3000. This is a sum far beneath its pecuniary worth."—Norwich Mercury *March* 10, 1855.

13.—"There is no English antiquary, and there are few Continental antiquaries of note who do not know *Mr. Charles Roach Smith's Museum of London Antiquities.* It is, indeed, one of the sights of London; and one much more accessible to the student than many of the professed places, thanks to the frank kindness of its possessor. The things which this Museum contains are just the things in which the National Collection is disgracefully

deficient. There is no lack, we understand, of purchasers; but Mr. Smith knowing, as everybody else knows, who understands anything of such matters, that either the British Museum, or the City of London, ought to possess the collection, has thought it his duty to give them the first offer. We trust that the authorities of the Museum will not repeat their recent blunder, and throw away another opportunity of making, at a very small cost, a very valuable addition to the national department of the Nation's Museum.—The Critic, *March* 1, 1855.

14.—"For many years past Mr. Smith has devoted himself to watching the progress of improvements, and rescuing from destruction the thousands of objects interesting to the antiquary, which the workmen have disinterred in the course of their labours. We look on Mr. Smith as a great benefactor to the City of London, etc."—The Atlas, *June* 10*th*. 1854.

15.—"We are entitled to hope that the offer which Mr. C. Roach Smith has made, to transfer his invaluable collection of antiquities, formed from excavations in subterranean London, to the Museum, at a price which will barely return to him his money outlay, will be accepted, and some atonement be thereby made for the great errors committed in *not* buying the Faussett collection,* and in wasting more than eighty pounds in the purchase of the Bernal print? We repeat, *Are* we entitled so to hope? We confess we hardly think so?"—Gateshead Observer, *March* 10*th*, 1855.

* For a full account of the extraordinary proceedings connected with its rejection by the Trustees of the British Museum, see "Collectanea Antiqua," vol. iii. p. 179—192, and p. 266—269.

16.—"Mr. Smith's museum appears to have been formed at a cost of time and expense very considerable to a private antiquary, though amounting to a sum (three thousand pounds, perhaps) trifling enough to any public body. We believe that the desire of its owner to prevent the ultimate dispersion of its contents, has induced Mr. Smith to seek a home for it, either among the possessions of the London Corporation, or in the British Museum. That a Museum of Antiquities should be thought desirable by citizens of London, who have already a collection of relics at Guildhall, and at the Mansion-house, of which they would be most happy to make a clearance, is not to be supposed. While Gog and Magog are supported as they now are by the Mayor and Corporation, the council-chamber of Guildhall contains more than enough of antiquarian possessions. That the Corporation itself should be of a different opinion, and take kindly to the idea of a Museum which would enter into competition with it, for the public entertainment, is not readily to be supposed. We were on the point of saying, public instruction, but, while Mr. Roach Smith's Museum does teach something of the uses of history, the Corporation regards history as useless. It has made no use of its teachings, and cannot wish to be thought desirous to assist in their diffusion. We have little doubt, however, that the Trustees of the British Museum, labouring under no such difficulty, will understand that, apart from its living monuments, the antiquities of London have some claim on their space, as well as the antiquities of Nineveh and Egypt.* We hope,

* There is no place for the collection of British Antiquities; that department being comparatively neglected in the British Museum, and wholly despised, except by Mr. Roach Smith, and some half-

therefore, soon to hear that Mr. C. R. Smith's stores have been secured as an appropriate feature of the national collection."—The Examiner, *March* 17*th*, 1855.

17.—"We understand that at Mr. Bernal's sale the other day, three or four China (?) vases fetched about £3,000; and that very sum would put the nation in possession of one of the most valuable collections that ever has been, or can by any possibility be formed. Indeed, such a collection could never be made again. We refer to that in the Museum of Mr. Roach Smith. There cannot be two opinions as to the proper depository for such a national collection; and as Mr. Roach Smith has been induced to consent to dispose of it for the benefit of the public, without profit, and without remuneration for his labours, we most earnestly hope that active measures will at once be adopted for securing a collection which, if once disposed of, could never be replaced."—Bedford Times, *March* 17*th*, 1855.

18.—"Our City magnates seem hardly aware of the historic value that attaches to ancient fragments of sculpture and bronzes, and to the glass, pottery, tiles, pavements, wall-painting, implements, utensils, personal ornaments, sandals, coins, seals, and tokens of their ancestors—Mr. Roach Smith appears to have been most enthusiastic and diligent in saving the City Antiquities. The remainder of the collection consists of coins, seals, pilgrims' and other signs, and a variety of miscellaneous articles, all of which testify in a high degree of the untiring zeal of Mr. Smith's labours, and of the depth of

dozen other gentlemen, in this semi-barbarous metropolis."—The Times, *April* 7, 1849.

his archæological acumen."—Literary Gazette, *Feb. 24th.* 1855.

19.—"This invaluable collection of Roman, Saxon, and Mediæval Antiquities, better known and appreciated (we suspect) upon the Continent than in England, has been offered by its proprietor to the Nation. The price named is £3,000. In the opinion of the most competent antiquaries of the day, Mr. Smith's offer is extremely liberal. We trust, therefore, that it may be secured to the country as the foundation of a Museum of National Antiquities, which has hitherto been more neglected in England than in any country in Europe, as the empty shelves in that department of the British Museum significantly testify. The acquisition of this collection would, no doubt, be speedily followed by numerous smaller private donations, as, we are well informed, would have been the case had the Faussett Collection been purchased. But possessors of British Antiquities wish, naturally enough, to see that the Trustees of the British Museum are in earnest upon the question."—Essex and West Suffolk Gazette, *March, 16th,* 1855.

20.—"From the knowledge which I have of the manner in which, and the circumstances under which, this collection has been got together, I have no hesitation in saying, that if the British Museum had itself made the collection, it would have cost it from ten to fifteen thousand pounds, rather than three; and, more than this, that neither the British Museum, nor any individual, is likely to make such a collection again."—*Extract of a Letter from* Thomas Wright, Esq., M.A., F.S.A., Member of the Institute of France, *in Literary Gazette, March 3rd,* 1855.

21.—"I have seen many collections both in England, France, and Italy, in public and private galleries, and I do not hesitate in placing the rare and unique collection of Roach Smith, F.S.A., procured at great cost and nearly twenty years' indefatigable labour and unceasing attention, among the first, if not the first, of those Roman relics of science and art."—*From a Letter signed* "An Antiquary," *in Literary Gazette, March, 3rd,* 1855.

22.—"For some years past I have had access to this Museum, and I know well its value. Even a superficial examination of it gives the observer an insight into Roman London which no books can do. I have been accustomed to read in it the peacefulness, the prosperity, and the high cultivation which the south of England enjoyed, as contrasted with the north, during a great part of the period of the Roman occupation. And then, what a vivid impression we derive from the Saxon and English antiquities which it contains, of the falling off that there was in the elegancies and luxuries of life when our Germanic forefathers gained the ascendant."—*From a Letter by the* Rev. Dr. J. Collingwood Bruce, F.S.A., Author of "*The Roman Wall,*" *in the Literary Gazette, March 3rd,* 1855.

23.—"It constitutes the nucleus of a Museum of London Antiquities, which, once collected, as it now is, we trust will never be again scattered as others have been; but, on the contrary, be adopted by the authorities, who have much to answer for already by neglecting to take those measures which might have, ere this time, put them in possession of a collection at least ten times as great as that which they have now in their power to begin with.—Meantime the citizens are deeply indebted to Mr. Smith

for his strenuous exertions and endeavours to make up for the shortcomings of those who ought to have left literally nothing in this direction for him to perform."—The Builder, *June* 10*th*, 1854.

24.—"A question has arisen upon the money-value of Mr. Roach Smith's stores, which have been estimated by himself at £3,000;* and those who have known him and them longest and best, give their opinion, that he has fixed the estimate as nearly as possible at their cost price, without taking into account his expence of time and labour. It is rumoured, however, that the Trustees consider that sum excessive,† although they have not given a definite answer.‡ The purchase is also under the con-

* A sum lower than the valuation placed upon it by any one of the seven or eight Antiquaries who were consulted :—a sum, moreover, which a noble lord, who stands at the head of archæology in this country, has avowed himself willing to give any day.

† The Trustees have expressed no such opinion: neither has any antiquary, as far as I am aware, affixed his name to such an exception to the general feeling. Not one of the Trustees, it may be observed, has been to inspect the Museum, although special invitations were sent to those who could be supposed capable of understanding its peculiar value.

‡ A definite answer has since been received, simply declining the purchase. It has transpired, however, that the Trustees received an estimate from Mr. Hawkins (who has never seen the collection), which was below the sum proposed by me; and on this they acted in declining. When Lord Londesborough, Lord Talbot de Malahide, and Sir John Boileau, kindly undertook to offer, on my part, the London Antiquities to the Nation, I did not contemplate the British Museum only; but I considered the collection, as a means of public instruction, could be made useful in either of our cities or large towns; and Liverpool, Glasgow, York, Manchester, etc., are, perhaps, entitled to the consideration of Parliament quite as much as the British Museum; especially under its present constitution.

sideration of the Guildhall Library Committee, who recently sent a sub-committee to inspect and report upon it. We hope that one or other of these public bodies may secure its possession to the Metropolis, to which it properly belongs."—The Gentleman's Magazine *for April*, 1855.

25.—"Mr. Smith's collection has been offered to the public on advantageous terms; its interest and great value are undoubted:—were Mr. Smith but a needy adventurer, his splendid collection might be distributed amongst the drawers of a hundred eager connoisseurs, or even again consigned to the obscurity of the river, or the sewer, from which many of its choicest gems were recovered. We desire herein to contribute to the movement now in progress for nationalising Mr. Smith's museum; and we think it will be a national disgrace if this one be added to the number of similar collections, formed by the taste and energy of private individuals, which have been allowed to become valueless by their dispersion."—The Scarborough Gazette, *May* 31*st*, 1855.

26.—"Having had great pleasure in examining the collection, on a few occasions, we can endorse every word of the following description of it:—"Every object speaks," etc. (p. 2.)—The Trustees of the British Museum should not let this collection escape them, as they did the Faussett Collection, etc."—The Leicester Chronicle, *June 2nd*, 1855.

5, Liverpool-street, City.
June 2nd, 1855.

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